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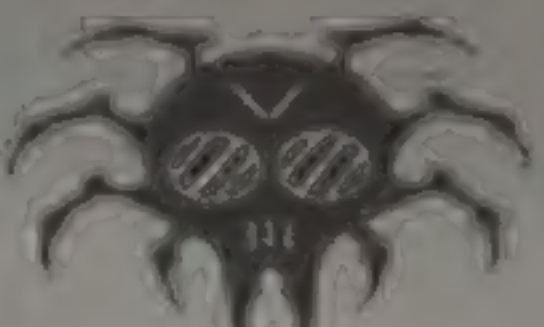
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BY JOSEF BRAUN AND PAUL MATWYCHUK • 52



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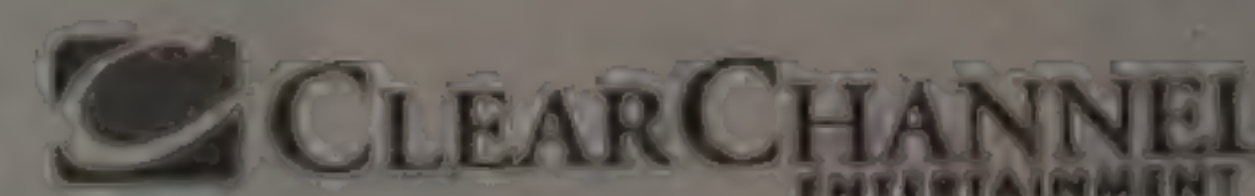
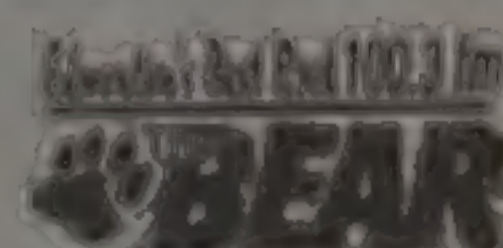
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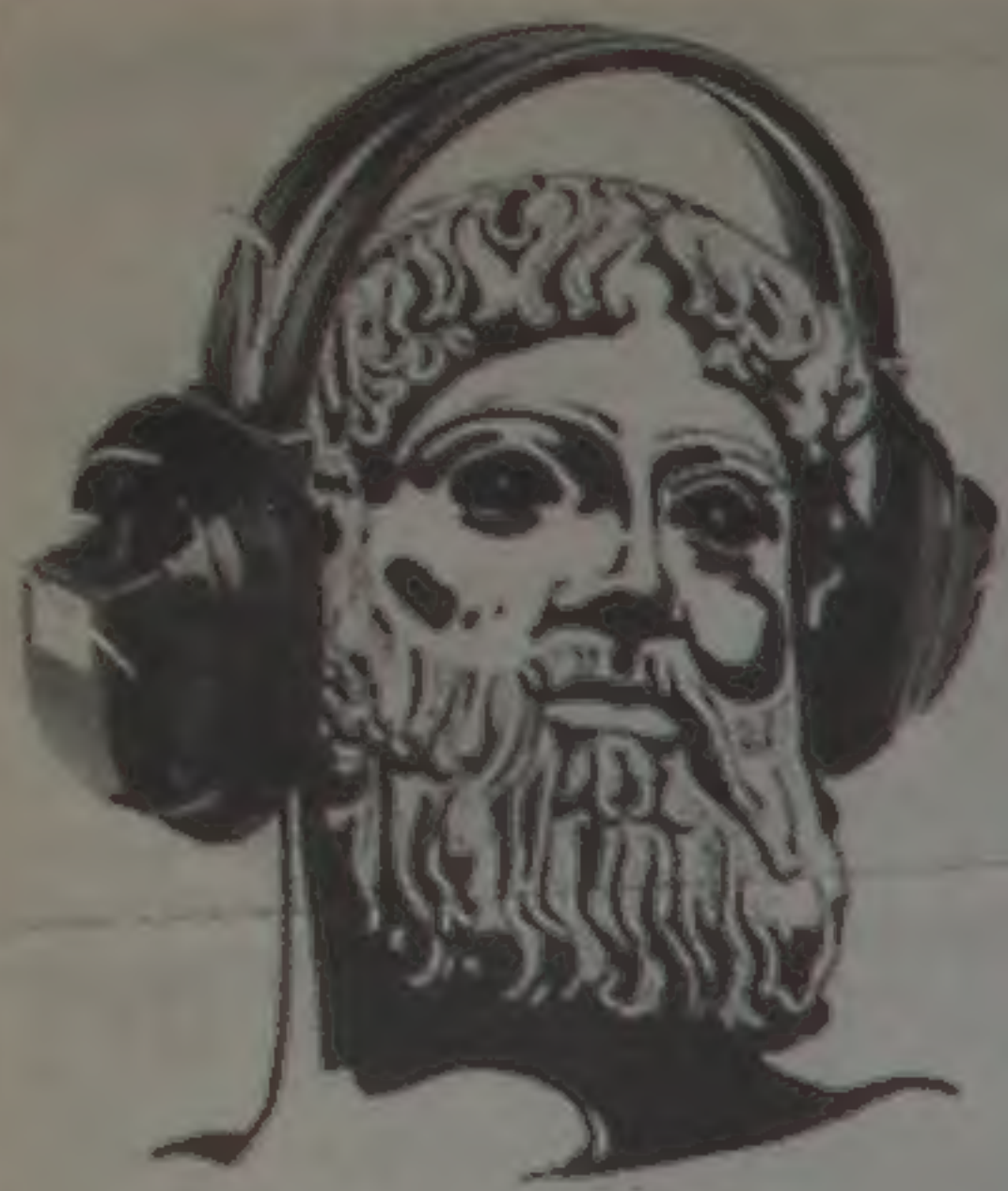
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ON THE COVER

What would the world be like if it were ruled by *Vue Weekly* film scribes Josef Braun and Paul Matwychuk? Well, *Far From Heaven*, *Talk to Her* and *Secretary* would have gotten a lot more Oscar nominations; for one thing. Oh, and Josef and Paul would probably live in mansions • **52**

FRONT

Even the hard of hearing can listen to CJSR • **6**



MUSIC

AFI wreaks further Havok with new album • **20**



ARTS

The Unexpected Man is Reza-sharp theatre • **57**



yourVUE

Zine and not seen

I read with some horror this past week's installment of Print Culture, "Have You Zined Me Lately," where Christopher Wiebe noted Edmonton's "impoverished zine culture."

I agree that Edmonton is sorely lacking in this area, but not necessarily because there's simply nothing going on here—believe me, there is.

Part of the problem is the artists' perpetual lack of outreach, as many (most?) zine producers tend to be fairly autonomous and don't want to risk that autonomy by collaborating with others in the production and distribution of their zines. This is shameful. As with all other forms of solidarity, zine producers need to put their egos on the back burner and understand that there is truly strength in numbers. And like other forms of coexistence, zine producers need to realize that reciprocity is the key to sustainability.

So that leads me to another big part of the problem, which is that there is

simply very little support for zine culture here in town. Those of us who have been busting our asses through the Edmonton Small Press Association (ESPA) for the last seven years can attest to the fact that even purportedly "alternative media friendly" papers like *Vue*, *SEE* and the *Gateway* do very little to help local zine producers get the word out about their projects. The ESPA has done several large-scale zine-laden events over the years, and despite regularly sending you (and all of the other media outlets) information about our projects, we rarely—if ever—get any coverage from you guys. If you are so alternative media-friendly, why is it that the only really substantial articles the ESPA has received from the local media over the past few years have been through the *Edmonton Journal*?

We do many great and amazing things that I know *Vue* readers would appreciate. FYI, the ESPA currently has more than 600 members representing artists and collectives from 28 countries. That's 28 countries. We get heaps of mail and donations to our (fairly substantial) library and archive from people all over the world, but somehow we

can't manage to get recognition from you guys if we bit you in the ass! Please, why? You know we're here—I did my practicum with you guys, fer Chrissakes!

Hence the reason most zine producers simply give up and move on to greener pastures. They're not "quitters," by the way; they can simply recognize a lost cause when they see one. Not many people are willing to stick it out for as many years as we have, often sacrificing paid work and "peer legitimacy" to struggle with our little network of rags, and to be honest, ESPA may not be around for too much longer for the same reasons. We're tired. We're financially destitute. We're not even fortunate enough to call ourselves "wage slaves"—we're just slaves, working for free (not necessarily by choice) at the things we love, day after day, week after week, year after year. We've paid our dues and then some, and I think we deserve some recognition, as do all small-scale producers, purely for the fact that they have the cojones to try. It's ironic that Edmonton readers have to learn about *Tangent*

SEE PAGE 11

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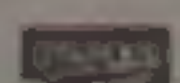
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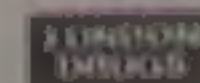
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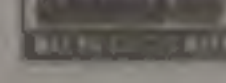
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Issue Number 382

March 13-19, 2003

available at over 1,400 locations

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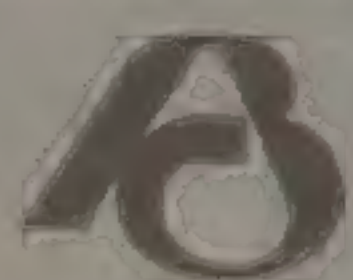
The Edmonton Sun
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Vue Weekly is available free of charge at
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Edmonton. We are funded solely through
the support of our advertisers. Vue
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By MURRAY SINCLAIR

An unheard-of innovation in radio

Three years ago, during a work term in Saskatoon, "Auditory" Adam Ungstad had an epiphany. The Edmontonian had spent what he calls a "fruitless night" socializing with friends in a local bar—and a radio show was born. "The entire night had been spent in vain," recalls Ungstad, who is hard of hearing. "Distorted sounds were being broadcast overhead, hushed conversations were being had at the opposite end of the table, it was too dark to read lips.... I simply couldn't hear a thing. My lack of participation in the conversation was perceived as antisocial, and this radio program came to me during my long, frustrating walk home as an ultimate way of expressing the 'true' reasons behind my silence that night, and the many others like it."

Radio shouldn't only be for people with perfect hearing, argues Ungstad, the producer of CJSR's *Hard of Hearing Radio*, Canada's only radio program produced for and by people with hearing loss. "Hard of Hearing Radio aims to challenge the belief that broadcast media should be tailored to those with a flawless ability to perceive its content," says the 23-year-old U of A student who's finishing a degree in management information systems. "It's not targeted to the deaf; it's targeted at people who have a little hearing left."

Because one out of nine Edmontonians experiences some form of hearing loss, Ungstad says it's important to educate the public on how to better communicate with the hard of hearing. Accordingly, in April *HHR* will be moving from installments on CJSR's current events program *Newsroom* to a full mid-night show every second Wednesday. During most of the one-hour timeslot,

Ungstad and a co-host will play music for both entertainment and experimental purposes. The eclectic nature of non-commercial radio allows them to play a wide range of music, gauging how hard of hearing people relate to various styles and sounds, like drones or rhythm.

While he's certain that others have researched how the hard of hearing experience music, in his research for *HHR* playlists Ungstad has never come across a CD geared for those with hearing loss. A song played on *HHR* may feature a loud scream, which "is a frequency you wouldn't hear on a pop song," Ungstad points out. "I can't say for sure if there is good music for people with hearing loss, but I'm trying to explore that realm." He finds that minimalism, a slow, bare-bones form of music played with few instruments, is easier to hear, just as it's easier to pick up conversations when there's not a lot of noise in a room. "If you've only got one melody happening," says Ungstad, "it is easier to follow that melody."

About a third of *HHR*'s timeslot will be geared to public education about challenges faced by the hard of hearing, which Ungstad says are often "invisible." A woman's long hair might cover her hearing aid, for instance, meaning that people are unaware of her hearing loss and may make unfair judgments about her. Ungstad has experienced these challenges firsthand; he has a genetic, degenerative condition called Usher's syndrome, which affects four out of every 100,000 people. "Basically, it was the way I was born," he says. "For others, hearing loss does just happen suddenly sometimes."

While he finds it hard to characterize his loss, Ungstad says he has lost certain frequency ranges and is unable to pick up the chirping of birds. And talk turns to mumble when Ungstad takes out his hearing aids. "My hearing loss is considered moderate to severe," he says. As a result of Usher's syndrome, Ungstad is also losing his peripheral vision, a phenomenon that worsens with age. Wearing his first set of hearing aids when he was two years old, Ungstad was able to go to regular classes but had problems participating in group settings. "[My condition] complicates any type of interaction," he says, "and at times prevents it."

Ungstad started *HHR* on Saskatoon's community radio station,

CFCR, where it aired throughout 2000 and 2001. His midday time slot allowed for much experimentation, such as playing high-pitched sounds for 15 minutes, and inviting friends into the studio for an avant-garde noise performance. The spoken-word component of the show was relatively small, limited to telling people in the hard of hearing community about special events. Moving back to his Edmonton home, Ungstad transferred the show into a one-hour Friday evening slot starting in January 2002.

Ungstad's more memorable shows include the entire program he devoted to the music of the African group Okoto, whose hand drumming is blunt and can be heard well by the hard of hearing. "There were seven of them, crammed into the CJSR booth," he says. "I was the only person who saw it. It came across really well."

HHR folded last June when Ungstad moved to Quebec City to study French. When he returned sooner than anticipated at the end of the summer, the show transformed again and refocused on education for *Newsroom*, which runs Fridays at noon. By that time, *HHR* had become 90 per cent talk, featuring 15-minute spoken-word pieces that examined issues surrounding hearing loss. "Helpful Hints" were recorded as 90-second episodes of *HHR*, designed as stand-alone clips describing techniques (such as repetition of speech and keeping one's lips visible) that will help hearing listeners interact more effectively with the hard of hearing.

Ungstad produced the shows at his home, developing studio competency and taking the finished product to CJSR. He interviewed hard-of-hearing people, usually coming to them with his mini-disc recorder in hand. This included the "Biography Project," interviews with Edmontonians living with hearing loss from a wide range of backgrounds and ages, profiling their interests, concerns and thoughts on the condition.

During those interviews, Ungstad



Murray Sinclair

would ask his subjects what sort of music they'd like to hear on the show, getting answers ranging from Neil Young to the Arrogant Worms. Hearing loss tends to happen more to people who are older and they prefer music they first heard when they were younger and could hear better, and can now "fill in" the missing parts from memory. One young listener with tinnitus, a recurring ringing in the ears, said he really liked the eclectic music played on *HHR*. But positive feedback has also come from fully hearing listeners, who Ungstad says are intrigued by the show. "People say, 'Hey man, this is great music.'"

In the future, Ungstad wants to encourage musicians to create sounds specifically for the hard of hearing. A feature documenting the experiences of a middle-aged city woman as she lost her hearing is in production and a play written and directed by a deaf Edmontonian is also being adapted for the radio. And an idea that was born in Saskatoon and transported to Edmonton is spreading: CJSF radio at Vancouver's Simon Fraser University has requested *HHR* material. ☐

*HHR's website can be viewed at
www.flyingfingers.ca/hohradio*

**Read about Scott Nero,
a deaf educator whose
cochlear implant
restored his hearing,
in our Education
supplement on page 36**

The alternative sources of power that be

Conference helps cities, businesses and individuals plan a more energy-efficient future

By SHERYLE CARLSON

Waterless urinals. Power generated at solid waste landfills. Pavement on which grass can grow. As political and economic pressure from the Kyoto accord and energy deregulation intensifies, energy efficiency innovations are in growing demand. At the inaugural Alberta Municipal Energy Efficiency and Greenhouse Gas Conference last week in Edmon-

ton, mayors, councillors and independent business folk from throughout the province shared ideas about how to save money and the environment in their own communities. The two-day gathering featured much talk about retrofitting buildings and using alternative energy source. And it wasn't just hot air.

The Alberta Urban Municipality

NEWS

Association (AUMA) and the public-private construct Climate Change Central teamed up to host the conference—and even provincial environment minister Lorne Taylor showed up, advocating two-button flush toilets, which use three to six litres of water instead of the 23 litres

standard toilets literally flush away. Taylor also showed support for AUMA's proposed action plan, which calls for the Alberta Municipal Financial Corporation's \$100 million surplus to be put towards a major reduction in greenhouse gases.

While Alberta municipalities await the next budget review to find out if their plans will receive the necessary funding, and while energy executives and the Klein government continue to affront Kyoto with worries that the accord will hurt our oil-heavy economy, municipalities have stepped up and are working with industry towards long-term energy savings. The technology is here, they've realized, and hopefully the money will come too. "Municipalities are looking to reduce their energy costs," explained Bob Hawkesworth, a

Climate Change Central board member, "and reduce their tax needs."

Besides Kyoto, the discussion on reducing greenhouse gases is timely because of the Alberta government's controversial electricity deregulation program. Many in the province are dubious that increasing market competition will help reduce energy and environmental costs; just check your natural gas and electricity bills. When asked how AUMA and its members feel about deregulation, executive director John McGowan echoed the overall public response. "It's been very frustrating," he said. "Property taxes can't be bouncing around all over the place based on gas prices. The billing system of deregulation was not set up properly for the people

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vue
news

HORTICULTURE

Seedy gift guide

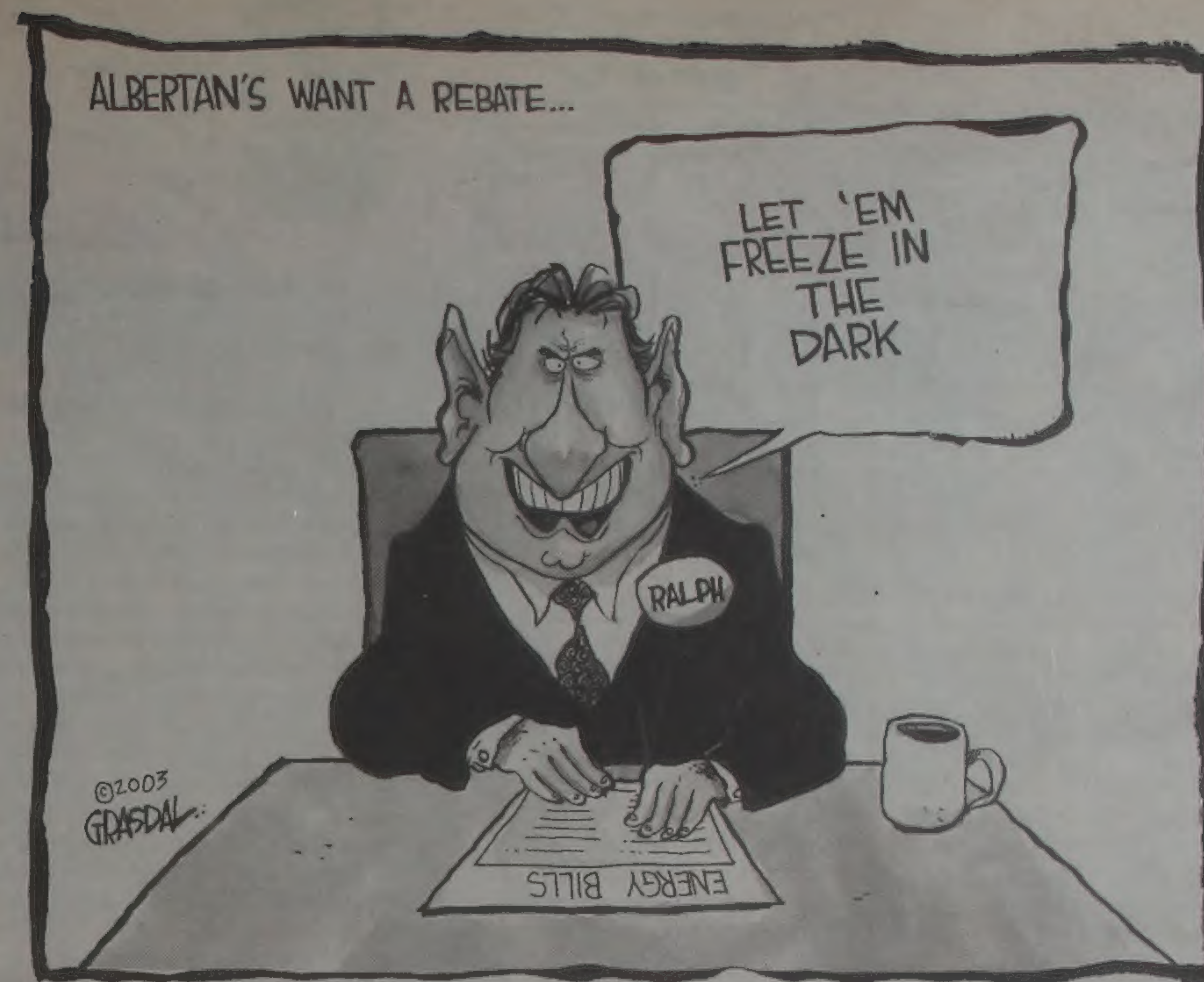
EDMONTON—A large, bearded, ball-cap-wearin' biker type leans across the display table and, in a gruff voice, asks Renny Grilz for the "most aggressive" product available. Grilz looks up at the big man, swallows hard and suggests a few varieties. The customers nods, apparently satisfied. Then he asks another, more intricate question: he wants to know how many colours a particular flower blooms. Within seconds, the two men are discussing the subtle distinctions between various shades of pink.

Grilz, who runs Edmonton's Blazing Star Wildflower Seed Company with his wife Lisa, was one of about three dozen vendors and organizations who set up tables at Seedy Saturday last weekend. An annual event in Edmonton for the last eight years and one of more than 40 across Canada this year, Seedy Saturday is essentially a community seed swap, an opportunity for gardeners to purchase non-GM, open-pollinated, non-hybrid wildflower, vegetable and herb seeds from mostly local small-scale producers. Issues such as the preservation of heritage seeds and biodiversity are also in the air and make up the bulk of the workshop schedule, but for people like Grilz, it's really the interaction with backyard "experts" that matters—and the chance to sell people exactly what they want.

"This isn't like going to a big garden centre or a big home and garden show, where it's all hardcore marketing and commercial," says Grilz, who moved his business from the family farm in St. Benedict, Saskatchewan to Edmonton last spring. "There's no requirement for labelling wildflower seeds, so quite often, the stuff you buy commercially won't grow well here. It was probably produced in California and isn't very adaptable to this area."

Grilz grows his seeds on five acres of seed plots back in St. Benedict and collects them throughout rural Alberta—from ditches, he says, or off private land after obtaining permission. Other vendors at Seedy Saturday, like Jim Ternier of Cochin, Saskatchewan, also brought seeds from their home farms. Ternier's company, Prairie Garden Seeds, sells hundreds of different varieties, seeds for everything from beans, peas, corn and grain to leaf and root veggies, tomatoes and flowers. The throng of customers around Ternier's table last Saturday was at least half a dozen deep for most of the five-hour event.

"People go to Jim Ternier, for instance, because they know he grows all of his tomato seeds in our climate," explains Chris Ford, the co-ordinator of Seedy Saturday and president of the sponsoring Garden Institute of Edmonton. "They know what they buy from him will grow and that it'll taste good. Rather than read the 'blah blah blah' on the back of a seed packet, they tell Jim they want an early



blooming tomato with a high yield and a sweet taste—and he delivers."

For more Seedy Saturday info and local links, go to www.mkids.com/Garden/Seedy03.htm. For info on Seedy Saturday events across Canada and heritage seeds in general, go to the Seeds of Diversity Canada website at www.seeds.ca. —DAN RUBINSTEIN

EDUCATION

UBC TAs are MIA

VANCOUVER—After three tempestuous weeks of picketing, screaming and other general malfeasance, striking teaching assistants (TAs) at the University of British Columbia think they're finally starting to wear down the administration.

Oh, you didn't hear about that yet? Apparently, it's been deemed not interesting enough for coverage in the mainstream media considering there are only, oh, 500 TAs and 1,600 of the university's clerical and library workers refusing to work and demanding pay equity in the face of skyrocketing tuition.

The strike is in response to UBC's decision to raise tuition by an average of \$500 per year for the next three years, which the administration says is a move to bring the university more in line with its peer institutions. According to the union behind the strike, CUPE Local 2278, the increases will equal a 16 per cent pay cut to the TAs' \$9,000 salary, since the assistants are not permitted to work without paying an even higher tuition rate. As such, the TAs are demanding that this year's 20 per cent tuition hike be waived. Until then, TAs are withholding all marking and lab-coordinating duties from the university, which is causing massive disruption to science and technical courses and could result in some classes being cancelled only weeks away from completion.

According to the university's student paper, the *Ubysses*, school administrators are saying that their hands are tied, as the university is legally unable to increase wages beyond market rates

unless they can prove to the B.C. government that the wages are below said rates or that the university has savings that can be shared.

Regardless, the administration may have to find a way to untie their hands, as the ever-growing unruly mob is refusing to stand still and is disrupting classes further by picketing in front of high traffic buildings throughout campus. UBC plans to meet with the B.C. Labour Relations Board later this week to arrange an order to remove all pickets from university property.

According to the *Ubysses*, TAs at the universities of York, Toronto, Simon Fraser and Carleton get relief against tuition increases, while Guelph and McMaster index wages to tuition fee increases. —CHRIS BOUTET

WAR ON IRAQ

Security Council becomes "Turkish bazaar"

NEW YORK—The members of the UN Security Council are finding out that being undecided can be awfully lucrative.

The foreign ministries of both the United States and France are touring the undecided nations in an effort to swing the votes in their favour over the resolution concerning whether or not there is just cause for the UN to rubber-stamp a U.S./Great Britain-led invasion of Iraq. While the Americans are offering trade packages and billions of dollars in aid in exchange for "yes" votes (nine affirmative votes are needed in the Council, with France, Russia and Germany all having veto power), the French have mounted their own aid-and-trade campaign in hopes of recruiting nays.

"[It's] a little bit like a Turkish bazaar," Charles Kupchan, director of European Studies at Washington's Council on Foreign Relations, told Australian broadcaster ABC, "with the Americans and the French both travelling around and taking out their chequebooks to try to enlist support. And I think at this point the smaller countries on the Security

Council are finding themselves in a very uncomfortable position, being pushed around by two major powers."

Why would the United States and France be doing this if three no-leaning nations having the veto? The veto is political dynamite and even the nations opposed to the war are loath to use it. France and Germany, already unpopular in Europe because of their perceive domination of EU policy, face a backlash on their continent if they veto. And Russia would likely scrap its veto if America makes a deal recognizing \$40 billion of illegal oil deals the Kremlin signed with Saddam Hussein in 2002. —STEVEN SANDOR

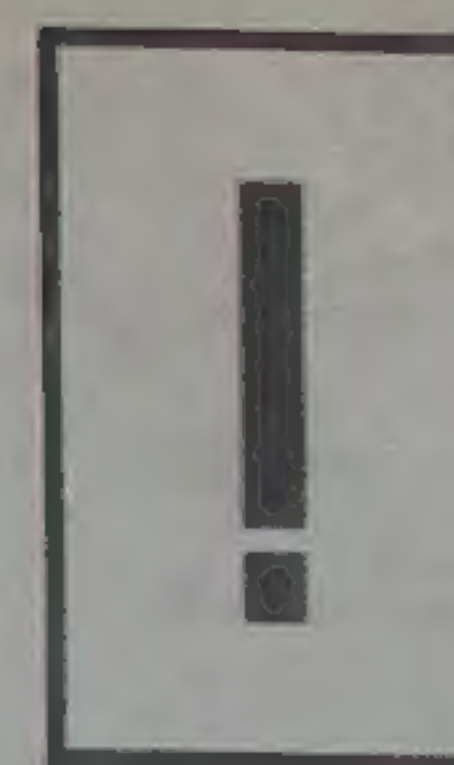
MUNICIPAL AFFAIRS

EDE still needy

EDMONTON—Economic Development Edmonton is asking for more money from the city.

With a \$24 million expansion project set to begin at the Shaw Conference Centre, partially funded by you know who, EDE will now need as much as \$2.5 million to cover the costs of temporary offices. Because EDE's Edmonton Tourism department is adjacent to the soon-to-be construction site, EDE spokesperson Kenn Bur told the *Edmonton Journal* that "it's literally impossible not to move the offices."

A report going to city council pegs the cost of a two-block move to the Telus Centre at approximately \$2.5 million, with about half of that to come from the city's already depleted financial stabilization reserve. Bur says the final bill won't actually be that high because EDE is trying to economize, taking steps like trimming \$400,000 from the furniture and office development budget. But city councillor David Thiele remains unimpressed. "They have their own reserve funds for these kinds of things and they used them last year for their strike activities," he said to the *Journal*. "I guess they weren't thinking very far ahead." —DAN RUBINSTEIN



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BY MICK SLEEPER

96 tears

Edmonton's newest radio station is 96X, and—according to what I saw on the side of a bus the other night—"Edmonton finally has an alternative."

That statement will no doubt make a lot of people laugh, and well it should. Edmonton already has an alternative radio station, and we've had it for almost 20 years. It's called CJSR.

Back in the day, proudly saying that you listened to alternative music actually *meant* something. Alternative music consisted of songs that lyrically and musically were an alternative to the simple-minded pop music dominating the charts and the radio. Over the years, what was once alternative became commodified and marketed and sold in the millions just like any other pop music, and so, ironically, it stopped being alternative, because that's what The Man was calling it.

96.3 FM changes its format every few years—from K-Lite to Mix 96 to 96X—but their basic idea stays the same: the same songs played over and over again. This time around, the marketing department at 96.3 FM decided that they needed to tap into the alternative demographic. So it's out with the Whitney Houston and in with the Nirvana, and Mix96 is now 96X. I'm sure some suit thought they were very clever when they decided to use the letter "X" to denote something edgy or underground. The whole Generation X scene died a much-deserved death 10 years ago, fellas.

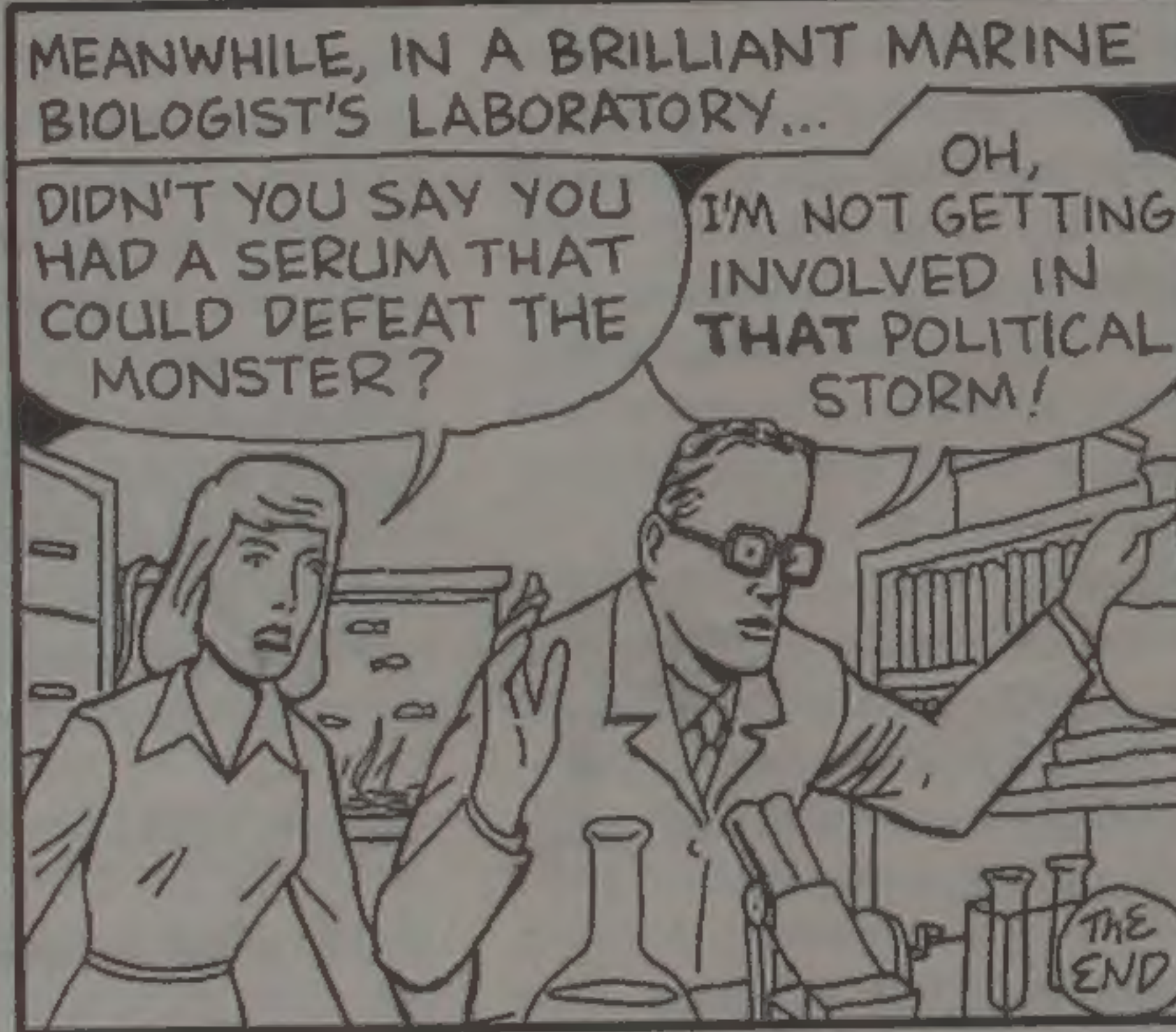
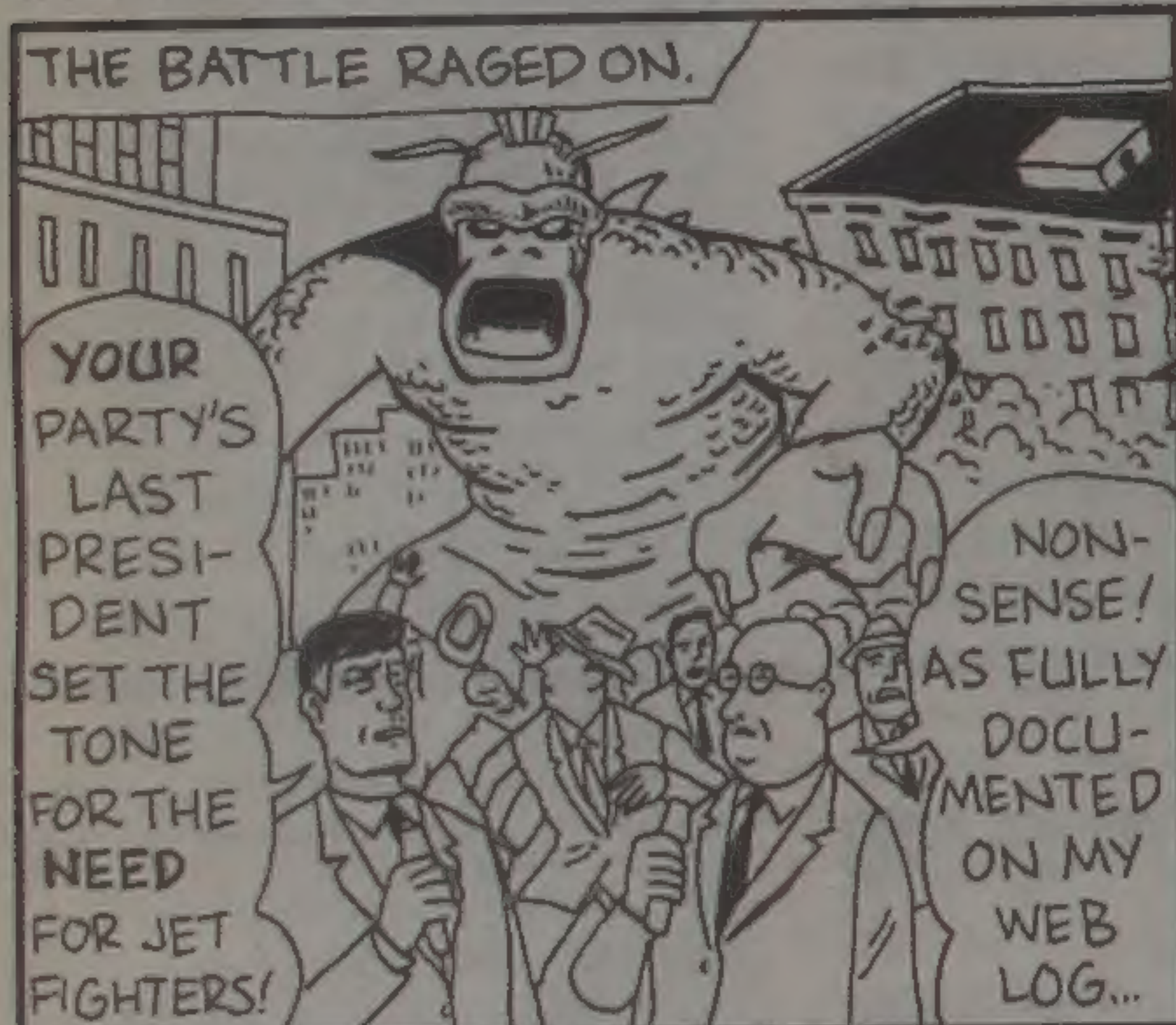
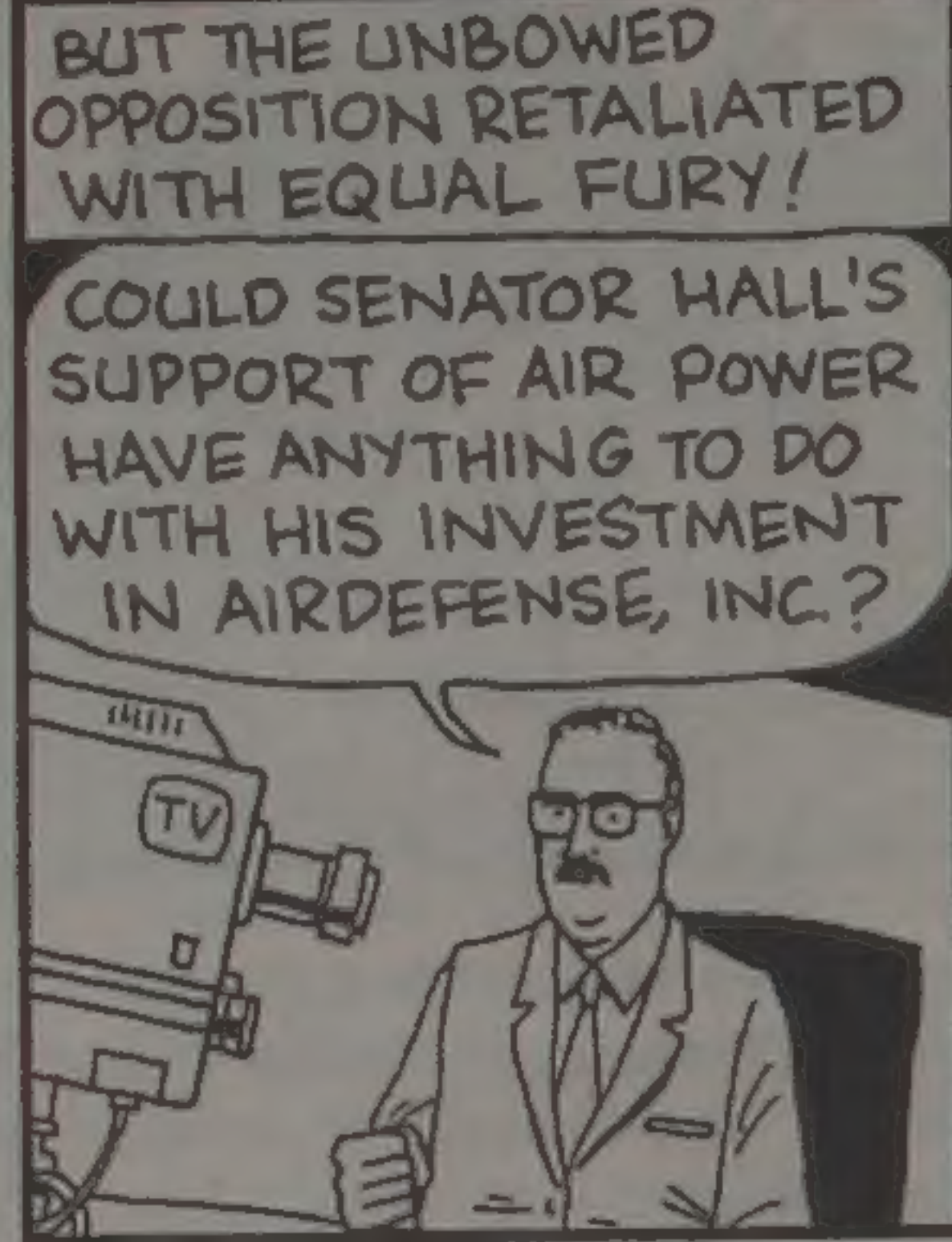
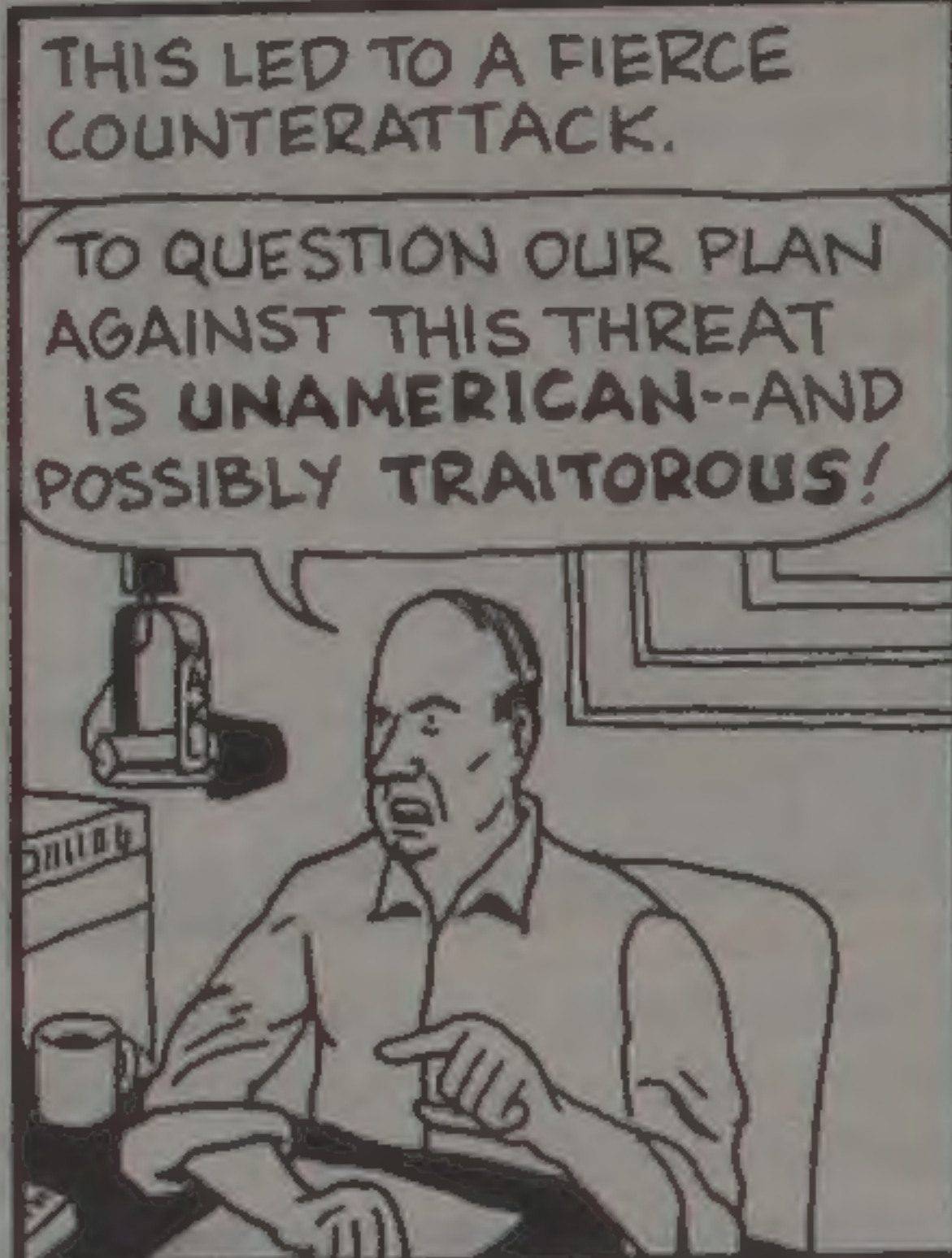
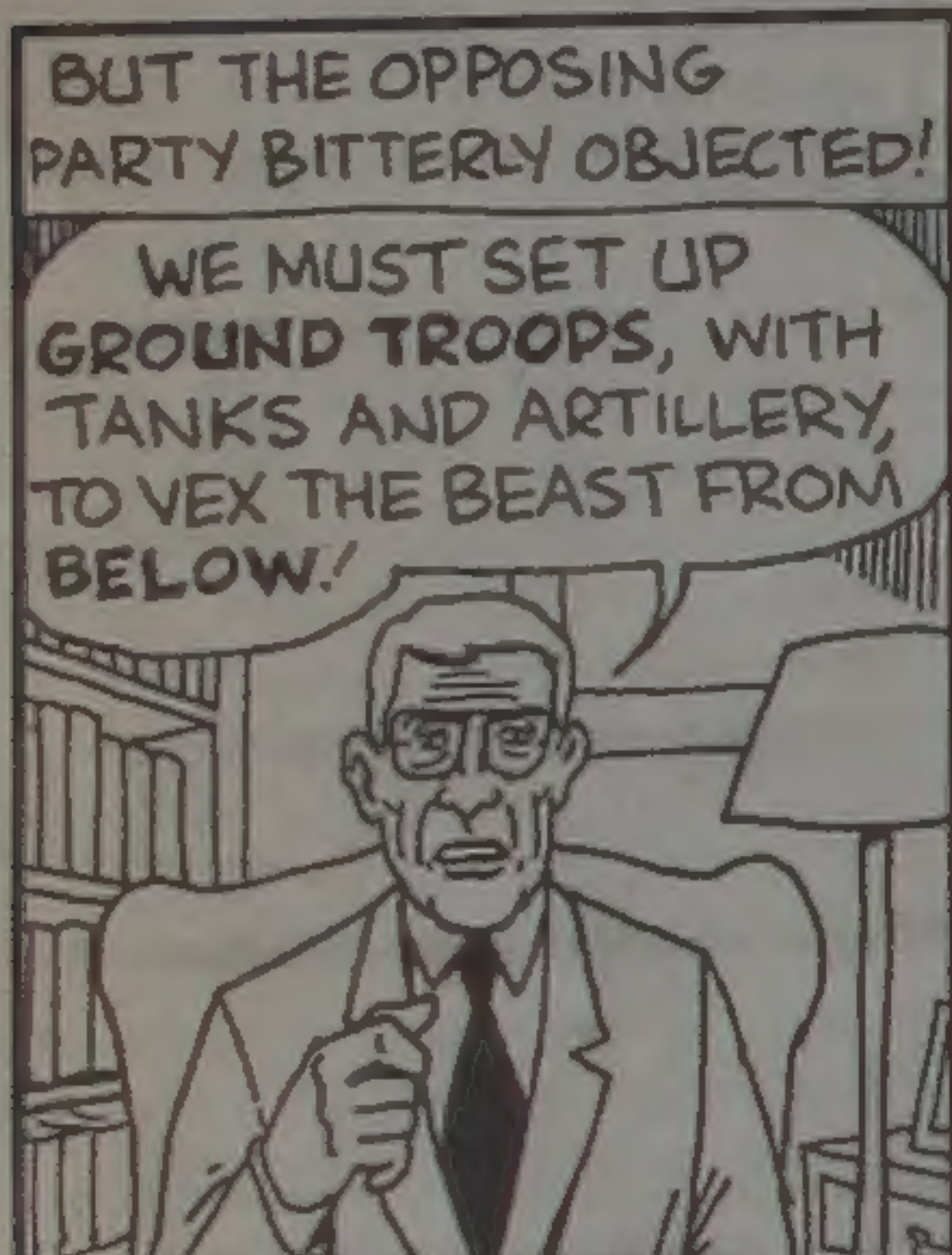
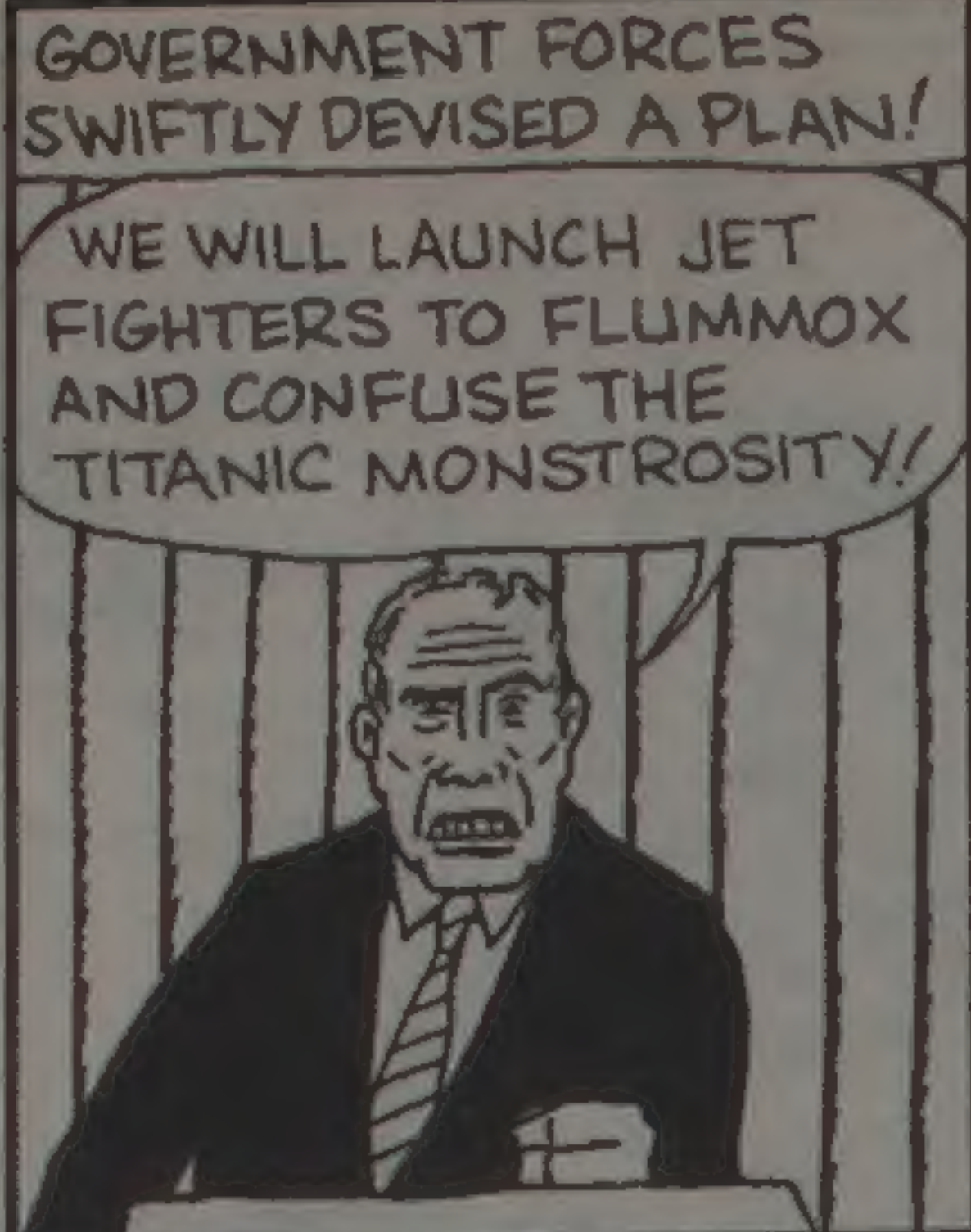
Which brings me back to my beloved CJSR. We don't employ any dumb-ass demographic scans or change our sound every few years to pull in more listeners. We're not interested in commodifying music. We don't play the same 200 songs over and over again. Unlike the industry definition of the term, we truly provide listeners and the community with a *true* alternative. You hear music, news and opinions on CJSR that you will not hear anywhere else on radio. We've been doing it this way since 1984 and we plan on sticking to our guns, rather than doing it just because some marketing executive thought it would be a good idea.

I can't wait to see what 96X comes up with in another five years. By then, of course, whatever it is will be old news and CJSR will continue to be five years ahead of 96X—and everyone else. ☺

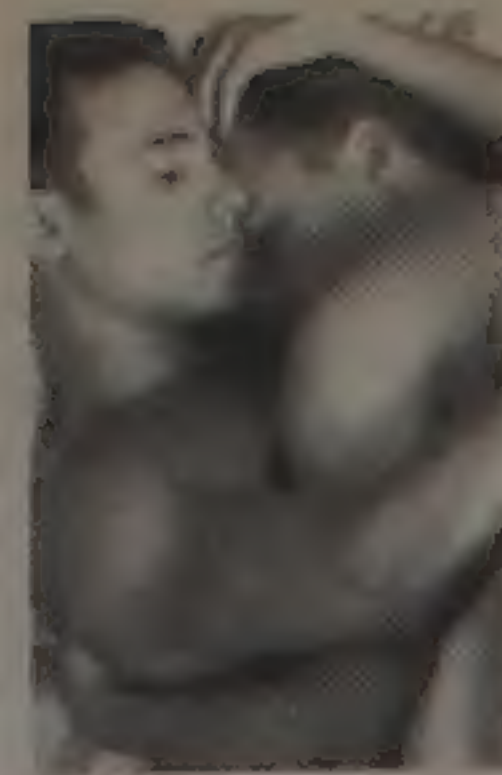
Mick Sleeper is a CJSR DJ and is currently president of the First Alberta Campus Radio Association

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By **RICHARD BURNETT**

Black Uhuru

I was astounded to read the other day that the southern African nation of Mauritius has had just 376 recorded cases of HIV since 1987. That's incredible because Mauritius—an island no bigger than the island of Montreal, and the nation where my family originally comes from—has a population of a million people located near the centre of the AIDS pandemic.

"The [Mauritian] government's National HIV/AIDS Strategic Plan specifically and intensively targets high-risk groups like sex workers and drug injection users," reports *Le Mauricien*, the French-language daily newspaper owned by a family friend. "And Mauritius is one of the rare African countries that gives antiretroviral drugs to people with AIDS."

Mauritius can afford it. Next to most other Africans, Mauritians are rich: their take-home pay averages \$1,400 (U.S.) per year. On the other hand, in drought-stricken Zambia—where a quarter of the population has AIDS—the average life expectancy has declined to 36. I've been to Zambia (where those who don't have electricity recharge discarded batteries by charring them in the family fire) and I always tell folks that if I lived there now I'd be dead.

Things are so bad in Africa that last week, in a story buried by almost all media outlets, the United Nations lowered its global population projections for 2050 by 400 million simply because of AIDS. The UN projects that earth's current population of 6.9 billion (our global population grows at roughly one per cent, or 77 million, annually) will only—yes, only—grow to 8.9 billion by 2050. Furthermore, the UN reports 278 million people will have already died of AIDS by 2050, though I have long stated I believe

a billion people will die of AIDS this century before this plague runs its course. "These projections [are] contingent on ensuring family planning to arrest the current spread of HIV," the UN reports.

Which is why I was so pissed that U.S. President George W. Bush allocated only \$15 billion (over five years) in his 2003 budget to battle AIDS in Africa. This, *The Economist* reports, from a nation whose GDP this year will tip the scales at \$11 trillion (U.S.). (The next biggest economy is Japan's at \$3.9 trillion; Canada's 2003 GDP is expected to be \$800 billion.) This, from a nation that will likely spend \$100 billion this year just to oust Saddam Hussein.

The entire African continent, with schoolteachers and farmers dying faster than they can be replaced, is being utterly routed. Things are even worse for homos living in African cultures who believe homosexuality is the white man's disease. Jomo Kenyatta, the revered founding president of Kenya, once declared there was no African word for homosexuality. Today Zimbabwean President Robert Mugabe calls homos "worse than pigs and dogs." Ugandan President Yoweri Museveni, while accepting an award on March 3 in Australia for his government's successful campaign against AIDS, unequivocally stated, "We don't have homosexuals in Uganda." And in Malawi, where I witnessed firsthand that nation's first-ever democratic election in 1993, Thom Chimwila, leader of the newly-formed political party New Dawn for Africa, has announced that if elected the NDA will lead a crusade against homosexuality.

Which brings me to Egypt.

Since the infamous 2002 trial of 52 gay men arrested at Cairo's floating Queen Boat disco on the river Nile, Egypt has stepped up its war not on terrorism, but on gay life. For instance, on February 17, the Heliopolis Court of Misdemeanours upheld a penal sentence against Wissam Toufic Abyad, a 26-year-old Lebanese citizen arrested in January for arranging to meet another gay man he'd met through the gay personals at www.gaydar.com.

"The police are raiding private homes and using the Internet to entrap men on trumped-up charges of 'debauchery,'" says Joe Storck of Washington, D.C.-based Human Rights Watch. "People looking for support and community find a prison cell instead."

I thank Allah I never got caught cruising the streets of Cairo where men don't consider themselves faggots if they don't take it up the ass. And since Arabs and Africans are not prepared to deal with gay life, it goes without saying that homos across the continent barely merit a footnote in AIDS prevention campaigns.

"We don't have homosexuals in Uganda," Museveni says. If it were up to me, I'd revoke that bastard's award for AIDS prevention. ☹

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IN THE BOX

The Elephant and Castle on Whyte's

BY DAVID YOUNG AND JOHN TURNER

Trade Day has passed and Anson Carter and Janne Niinimaa are gone. The Oilers shipped the pair off to the New York clubs along with Ales Pasa. Four new guys are on the way. As well, Tommy Salo was last week's NHL player of the week (you mean they watch Oiler games in the NHL office?) and the team beat the L.A. Kings, the Anaheim Mighty Ducks and the Calgary Flames, losing only once to the Toronto Maple Leafs.

John: The Oilers managed to put together a much-needed three-game winning streak before losing to the Maple Leafs. This was a game in which the Oil dominated for 59 minutes and still managed a loss. And the

way Eric Brewer was giving the puck away in the first minute of the third period I was sure he was heading to the Leafs in a deal right after the game. He may as well have just shot the puck into the Oiler net.

Dave: Someone should have told the Oilers the third period had started. One or two bad minutes can kill you. Mats Sundin also scored his 1,000th point in the game. That's a milestone no player in an Oiler uniform will ever get to see—any of the young guys good enough to one day rack up 1,000 points will be traded away long before that. And there's no way a veteran with that many points in his collection will ever be in the Oiler budget.

John: The trade deadline passed Tuesday with Edmonton dealing two

popular players in Anson Carter and Janne Niinimaa. Niinimaa stood out as a unique character in the Oiler dressing room and both players will be missed. I wish both of them the best of luck with their new clubs. What did Edmonton get in return? It looks like they just dumped some salaries in an attempt to save money until a new collective bargaining agreement is signed sometime after 2004. Brad Isbister's 10 goals replace the scoring Kevin Lowe gave up from Mike Grier when, in a moment of brilliance, he dumped him last year to make room for Jiri Dopita. I've heard enough about how the Oil need some size up front; it seems now the only thing that's changed is the Oilers have a bigger team that still can't score.

Dave: Lowe probably had the hardest job of all the general managers in hockey on Tuesday. On trade day there are usually two kinds of dealers: buyers and sellers. Lowe had to dump salaries and get something back in return to improve the team. Isbister, a local kid rumoured to be traded to Edmonton for three years now, looked solid and creative against Calgary on Tuesday. Hopefully Radek Dvorak doesn't turn out to be another bouncing Czech like Dopita was. Interesting fact: when you put Isbister's name into spellcheck you get "assister." Good omen, perhaps?

John: Edmonton's first game after the deadline resulted in a win against the lowly Calgary Flames and the Oil did play well in the third period, something they haven't done in a lot of games this season. Isbister played his first game as an Oiler and chipped in with an assist on the empty-net goal to put the Oil up 5-2. Stanley Cup, here we come.

Dave: Stanley Cup? Wow. A rare moment of enthusiasm from Grumpy John. Or is it sarcasm? Who knows with you? I think the road to the Stanley Cup is paved with false teeth and canes. The Toronto Maple Leafs really proved how badly they want the Cup on Tuesday by dealing (or marauding) for Owen Nolan, Glen Wesley, Phil Housley and Doug Gilmour, skyrocketing the team's average age to about 60. Overall, Kevin Lowe dealt the contracts away that he needed to and picked up a few dark horses. Even Raffi Torres, who was a fifth overall pick in the draft a couple of years ago could be a pleasant surprise. And he didn't get Darcy Tucker. So it wasn't all bad. I wonder if the Oilers' pre-game video will change. For those who haven't seen it, a group of Oiler players meet in a warehouse and climb into new cars and race each other. Maybe the new version will have Carter and Niinimaa driving off into the sunset. ♡

Becky and Janne Ashton, Calgary, Alberta

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Classics

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Alternative energy

Continued from page 6

who distribute and sell the power."

For its part, AUMA buys two per cent of its power from windpower generators in Pincher Creek, windmills the association helped build. McGowan explained that windpower is becoming more accessible "by buying a little to get the price to go down," which he hopes will happen soon with solar power as well. In

Edmonton, where Epcor is already running a substantial portion of its building off solar panels, some citizens are waiting to hook up their personal panels to the grid. And as the solar struggle goes on, cities and villages are looking at other options to cut down energy consumption. The internal combustion engine for the Lethbridge's wastewater treatment plant, for instance, inspired Edmonton's city engineers to develop microturbines that are powered by "digester gas"—gas that's already

being generated and would otherwise be spewed into the air. The city hopes to run a pilot test this spring.

In Wetaskiwin and Calgary, officials are considering replacing public lighting and city traffic lights with electronic ballast fluorescent lightbulbs and light-emitting diodes respectively. Hinton is looking at an eco-industrial park that will use alternative energy, greywater, green buildings and alternative wastewater treatment. Green buildings, which are built to capitalize on solar gain,

heat absorption and use less water, are being encouraged through a federal grant program called the Commercial Building Incentive Program. If newly constructed buildings meet the program's codes, the owners qualify for an award worth up to \$60,000. The north division police station in Edmonton was recently finished under the program and there are plans to build a south station under the same provisions. But the program ends in March 2004.

Some are still calling for a spend-

ing revolution to retrofit the entire province. And, of course, environmentalists and governments are still calling on us consumers to do our part. Eighteen per cent of Canada's greenhouse gases come from passenger cars and trucks. Drive less, buy incandescent light bulbs, keep your ears open for new energy efficient technologies and demand bio-friendly products from the industries that still haven't gotten the message. It seems our cities and towns have started listening. ☺

Your View

Continued from page 4

because they're leaving.

Paul Morris, please give us a call before you head off to Vancouver's greener pastures. We promise we won't convince you to stay, but you will at least leave knowing that Edmonton is not quite so culturally retarded as it appears to be. And in the meantime, maybe check out some great local mags like *On Spec* (since 1989, no less—that's got to be a record), or the Other Voices Collective, or the Books Collective, or Urban Graffiti, or, or... far too many to list here, but all local, all struggling and all worth recognition and increased support. —POSTMISTRESS LYN X, EDMONTON SMALL PRESS ASSOCIATION

Snack attack

Is the fact that deep-fried cheese becomes greasy when it's microwaved really that big of a news flash? I'd have to say no. I'm writing in response to last week's "Microwave Snacks of Hor-

ror" article by Paul Matwychuk.

Okay, the article itself wasn't terrible. It was well-written, humorous and I suppose it was even slightly informative. I guess my problem isn't so much with the fact that the article was printed, but that it stole an entire page from more worthy subject matter.

If the Dish section was looking a little thin last week, couldn't it have been cut short to give more room to something else? At the very least the page could have been better spent giving some attention to a local artist or musician. Shouldn't that be one of the main objectives of a local weekly?

—JEFF WICKSTROM (VIA E-MAIL)

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.



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Don't eliminate the MSG!

Mode Sensory Gear CEO says downtown closure doesn't mean the end of the company

By JULIANN WILDING

When Rick Brennan, CEO, CFO and self-described "source of determination and all that sorta jazz" of Mode Sensory Gear, picks up the phone, he is busy moving merchandise out of the MSG store on 109 Street and 99 Ave. The young store was just starting to settling into its niche, so it's unfortunate to see yet another retail shop unable to survive on the opposite side of the bridge from the over-saturated Whyte Avenue strip, even in

the most central neighbourhood of Edmonton's downtown. "We're still continuing our clothing line," Brennan yells while loading up a departing truck, "but for now the store will have to close. March 15 will be our last day in the space."

MSG is the collaborative effort of Brennan, Clayton Lowe, Jesse Morrison and textile designer Alisha

shows and various fundraisers and community outreach programs.

"The retail shop included consignment of other local designers' work," Brennan explains—this time in person, over a quick cup of tea between his various errands—"because ideally that's a huge part of what we're trying to do: reach out to local designers, be able to produce what those designers bring to us and have a space to put it out in."

So why does he think the shop couldn't make it past two years? "Well," he offers, "there's a lot of saturation in the retail market for a city this size, but there's still room for small, novel businesses. The location was a problem, and we didn't have a street-level space. In the end it was just money: as a small, new business, you're told so many times that there's all this funding available for small entrepreneurs, but we've been reject-

ed many times. There was definitely age discrimination, but the reasons make sense—we're young, we don't have enough equity, enough revenue, we're a small business."

Brennan says MSG will eventually have a shop large enough to integrate everything in one building—studio space, breakdance space, a factory set-up with sewing machines, embroidery and silk screening, designed so that young designers could come and use the space. In turn MSG could design, build, display and sell their clothing all out of the same building. "We also want to work hand-in-hand with institutes," Brennan says. "We want to connect with all those [Edmontonian] sewing/design students so that they don't feel like they have to move to Toronto."

THAT'S EXACTLY WHAT they did with Schick, a recent graduate of

Marvel College. "Alisha was all about Toronto at first," Brennan says. "She thought that was where she'd have to go, but luckily we snagged her. At first it was us guys kinda conveying to her what we wanted designed, but now she's become more MSG than anyone."

Schick has been crucial to MSG's evolution from T-shirts to unique hip-hop-influenced streetwear with an artistic edge. "We're trying to emphasize clothing as art," Rick says (elating me that someone besides myself has finally used that phrase), "so eventually we want to encompass all types of clothing, even more formal stuff, and one day kids' clothes too."

Despite the daunting task of restructuring his company, Brennan is determined to face other challenges. "Some people think that what we're trying to do—with hip hop and breakdance shows and graffiti art—is a dying culture," he says. "But those skills only die out if there's no community to be involved in. Some of our customers from the last two years have been coming in, telling us they're sad we're closing, that there's no other hip hop shops around. We don't necessarily describe ourselves as just hip hop, but [their] interest indicates that there is a market, there is a community. That's awesome, and like we're telling them, 'We're not done; we'll be back.'" ♡

PROFILE STYLE

Schick. The three men started the retail shop two years ago; it was an innovative little space that combined a clothing retail outlet with a manufacturing business, aerosol murals, music and art displays, custom textile and graphic design, photography and breakdancing lessons. The group also holds events and productions, including hip hop jams, fashion

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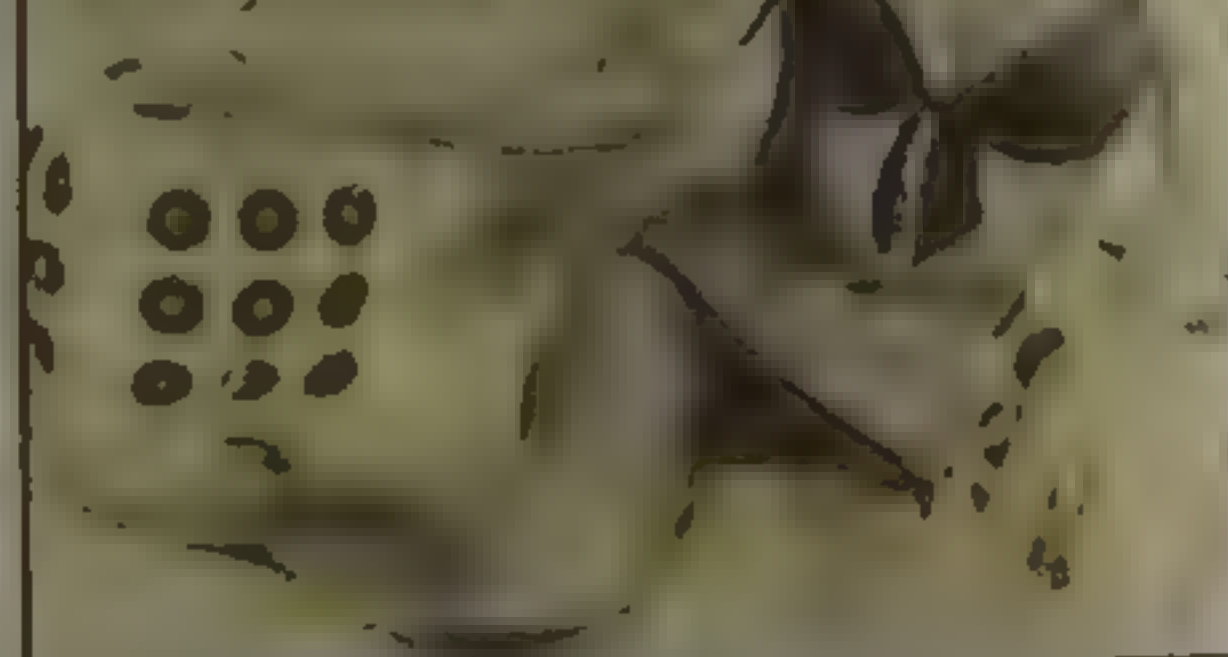
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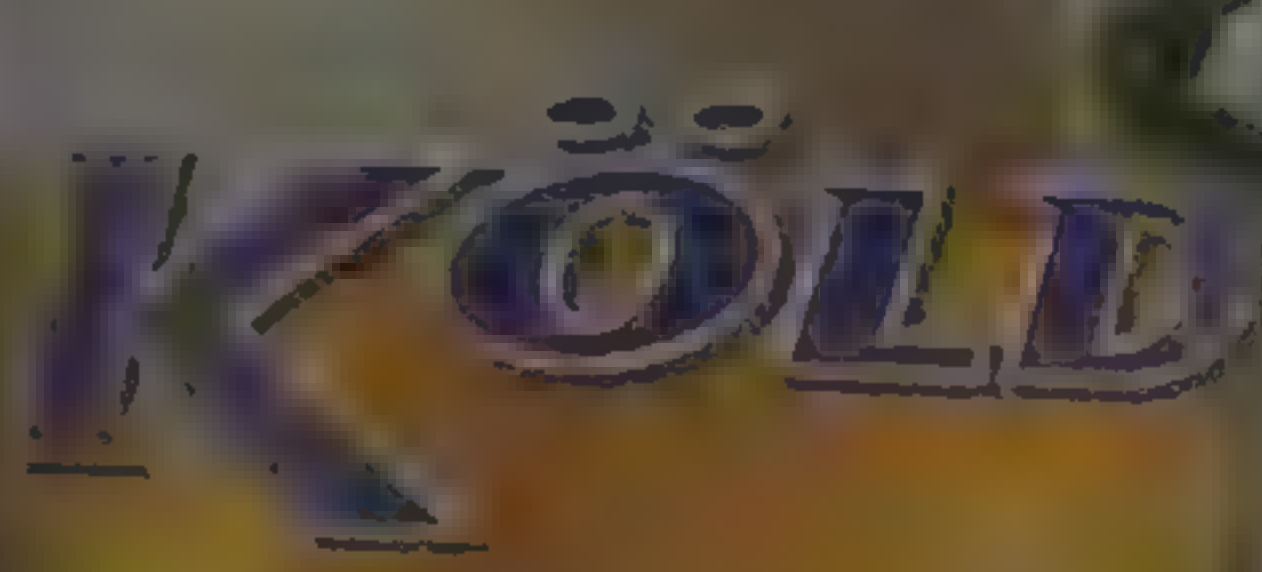
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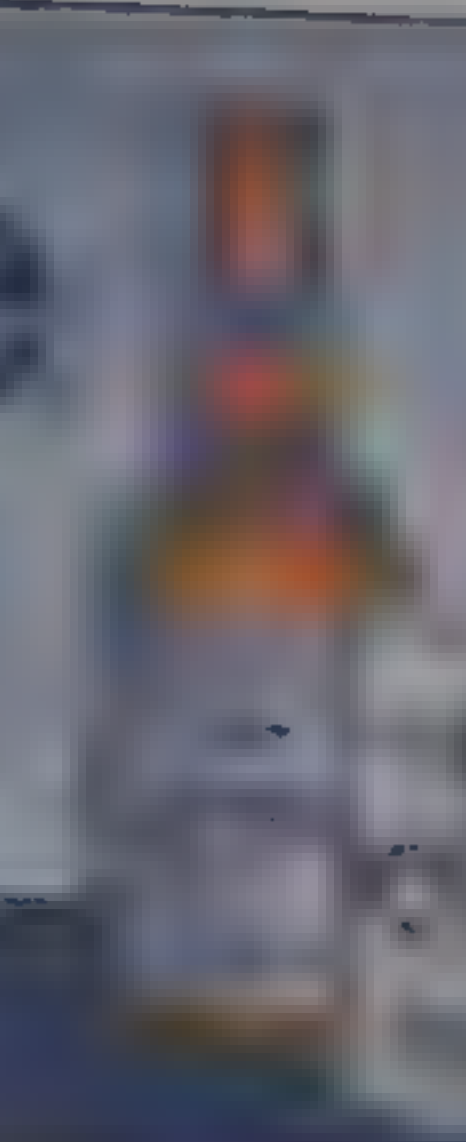
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BY DAN JANCEWICZ

For several years running, Whistler/Blackcomb has been hailed by numerous industry publications as the best ski resort in North America, and it continues to be the dream destination for almost every skier and snowboarder in the country. There's not a single park in Canada that can touch it for variety and size of terrain, lift access, season length or quality of on-hill accommodations and amenities. Whistler/Blackcomb gives you pretty much everything you could ever ask for in a ski hill, even if it does come at a price.

Small wonder, then, that what struck me most as I walked into the village was the unabashedly commercial nature of the place. Hanging above every storefront door was a sign reminiscent of those wood or wrought-iron signs you find in old European towns. In fact, the entire village's architecture has a sort of Euro veneer to it. The Westin Resort and Spa was even designed to resemble a mountain! The cobblestone streets are lined with hotels

whose lower levels are occupied by restaurants, boutiques, bars, pro shops, jewelry stores, Starbucks outlets, galleries, trashy gift shops, bars, Starbucks outlets and bars.

I have never seen so many fur coats, boots, mitts and leather jackets on such a warm a weekend (around 10°C) in my life. Let's just say that middle-class prairie riffraff such as yours truly are definitely in the minority. The place crawls with the international rich and fabu— Hey, was that really Neil Young back there? As they shop for new threads, the old try to look young and the young try to find the trendiest urban bad-ass togs and the most expensive rags imaginable for their bohemian honeys. I can't complain—crass as this egregious display of wealth may seem, I've never been surrounded by so many stunning women. Aside from all of the excessive shopping opportunities, there are some really practical services available, such as the IGA and the liquor store right in the village, though my favorite was the Puppy Zone dog daycare where owners can leave their pooches with some trusty ladies while enjoying the slopes.

LIFT TIX START at \$69 (plus tax) per day with hardly a savings at all for multiple-day passes; that is, of course, unless you book online (www.whistler-blackcomb.com/tickets) and pay for lessons or rental gear. Of course, here you'll find nothing



but the best in rental equipment as you can choose from top-level gear from the best manufacturers—Burton, Option, Salomon and others. Accommodations are actually reasonable, starting at \$49 in the Blackcomb Lodge, right in the village square. Even if you choose to stay outside the main village, there's good bus service throughout the municipality that will keep you from having to walk too far.

From the centre of the village you can take the Excalibur gondola up Blackcomb Mountain, or choose between the Whistler Village Gondola that carries people up and

down Whistler Mountain all day and the Fitzsimmons Express chair (which only runs until about 11 p.m.) followed by another lift, a run down and yet another lift to get as high as the gondola takes you. Over my couple days of riding I was able to familiarize myself with less

than half of Whistler Mountain—only a fraction of the total terrain.

From the top of the gondola by the enormous Roundhouse Lodge you can warm up by taking any number of easier blue or green runs down to the Emerald Express, or else take the faster and steeper runs to the Big



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Red Express quad (which is always very crowded). Just off the end of Emerald Express you'll find the Nintendo GameCube Halfpipe. It's easily the longest and best-maintained halfpipe I've ever seen. Once again, nothing but the best here. Pass the halfpipe on your left and you'll head toward the Harmony chair. The runs that this lift services were the least busy of any I'd ridden and the snow conditions were superb in spite of the pitiful conditions down below. Unless a major snowstorm blankets the west coast for a few days, the lower parts of the hill should be avoided, except for skiing out. You'll come across several signs warning you about the marginal conditions and you should not take them lightly. As I made my way down (I believe) Crabapple, I had to dodge some inches-thick, sheer ice that literally looked like patches of a frozen-over pond. But this is only if you descend all the way to the bottom—there's tonnes of white stuff

up the Peak chair, even if all the best, ungroomed runs there are cut into moguls.

BE SURE TO take a lunch with you to stuff in the lockers uphill. The cost of dining (or even snacking) on the hill are steeper than the slopes themselves. At the Raven's Nest, a café by the Big Red Express chair, I was charged \$4 for a small bottle of juice! Just water, please. Regardless, a glass of beer and a fresh cinnamon roll back up at the Roundhouse hit the spot before relaxing on the sun-drenched outdoor deck. There you'll spend about the same amount on food and drinks as you would at a hockey game; moreover, the cafeteria has staff dressed up as refs and linesmen to guide you through the traffic. In spite of the crowds, I had a great time. It was quite a zoo inside but the service was fast, allowing me plenty of time to relax before again hitting the slopes. If you're up early

enough the next day, you can down a breakfast buffet at the Roundhouse Lodge between 7:15 and 8:30 before making first tracks.

After a few more hours on the hill, I thought it best to take the gondola down. This certainly gave me a great perspective on just how world-class this resort really is. On the lifts, I met people from Japan, Hong Kong, Slovenia, England, all over the U.S. and even a group of Mexican Indians. More than any other resort in Canada, Whistler/Blackcomb caters to the world—and of course, the resort has been in the news a great deal lately because of its role in Vancouver's bid to host the 2010 Winter Olympics.

One of the sticking points of the bid is that the two-hour drive along Highway 99 from Vancouver is too slow and that the road (mainly one lane each way) is narrow and somewhat treacherous. B.C. Premier Gordon Campbell has promised to spend

about \$390 million on road improvements alone. Having been out there myself just a couple of weeks ago, I agree that the roads must be widened: how else can people drive to the Games confident that their drunk premier won't swerve into them?

Whistler by night

Forget all the skiing you can do during the day at Whistler; there's simply no way to avoid everything the village has to offer in the evenings and at night. You will want to do a little bit of hunting around through the multitude of establishments—fun might come in the least expected of places.

Start with dinner that will suit any budget—whether you prefer fast-food or *haute cuisine*, it's all here. Afterward, you might want to catch a flick before heading out on the town. There are two theatres right in the village. The Village 8 has a large selection of movies with many screening times, but I chose to go to the older, more out-of-the-way, one-screen Rainbow Theatre inside the Whistler Conference Centre. For five bucks I saw *The Two Towers* on a screen about the size of the ones theatres used to have before megaplexes took over, in very comfortable seats and at a decibel level that won't have me screaming for days to get people around me to speak up.

By the time I rolled out of the theatre three hours later, it was high time to survey the pubs and clubs. Be sure to get out sometime around 10 p.m. in order to avoid paying the cover charges at most of the nightclubs, as it can get very costly. (The Savage Beagle has cover of \$15 on Saturdays, though the clientele is a tad classier than what you'll find in a lot of other joints.) As well, they get some excellent DJs performing there: on March 7, none other than Mixmaster Mike made an appearance. Maxx Fish is a well-known Whistler nightclub, as it's been profiled by MuchMusic, Transworld Snowboarding, even *Maxim* magazine. Expect the crowd to fit that demo-

All kidding aside, the scenic road back is rather slow, but it was comforting and relaxing to simply follow the caravan of weekend traffic back to Van City after such a hectic weekend of the best snowboarding (and most mindless spending) of a lifetime. ☐

graphic, especially on weekends, though on Sunday nights they mash it up to reggae and dancehall beats. Maxx Fish also features traveling DJs—for instance, DJ Vadim will be rocking the place on March 20.

If you need a respite from the sweat and cacophony of the nightclubs, there are plenty of pubs in Whistler where you can purchase a quieter brew. The Amsterdam Café or Città are great for groups, reminiscent of the Whyte Ave pubs here in Edmonton. Regrettably, there's even an "Irish" pub called Dubhlinn Gate. On the whole, while the crowds at the nightclubs may be crazy, at least the patrons are evenly split between men and women. The pubs, on the other hand, are a swordfight—*wa-a-a-a* too many dudes. La Brasserie had a few more women but the atmosphere in the place was much too subdued for a weekend night. It seemed that nowhere could I find the best of both worlds—and the only establishment left to check out the lounge in the hotel I was staying at, the Crystal Lodge. Normally, hotel lounges are sparsely populated, the only customers being middle-aged moms and dads who left the kids with the grandparents for the weekend. The Crystal Lounge, however, was packed to the nuts with a young, mixed crowd that was partying like mad right under my nose. The price was right as well—no cover and reasonably priced beers.

On a final note, if you plan on coming to Whistler this year, be sure to make the World Ski and Snowboard fest, as many great musical acts will be coming to town, including Kid Koala and Amon Tobin. —DAN JANECWICZ

The EASYRIDER Condition Report

Local

Rabbit Hill - 70cm base, 11 cm of new snow in the last 7 days, All lifts & runs open
Snow Valley - 70cm base, 10 cm of snow, All lifts open
Sunridge - 70cm base, 10 cm of new snow, 10 runs and 6 lifts open

Alberta

Sunshine - 172 cm base, 34cm of snow in the last 2 days, 12 lifts 102 runs open
C.O.P - 100 cm base, 5 cm of new snow in the past 2 days, All lifts open
Lake Louise - 160 cm base, 27 cm of snow in the past 5 days, All lifts open
Wintergreen - 79 cm base, 3 cm of new snow in the past 4 days
Fortress - 102 to 146 cm base, 33 cm of new snow, 5 lifts/47 runs open
Marmot/Jasper - 95-110 cm base, 25 cm of new snow, 72/75 runs 8/8 lifts
Nakiska - 125 cm base, 52 cm of new snow, 4 lifts 32 runs open
Mt. Norquay - 160 cm base, 42 cm of snow in the past 7 days 26/28 runs, 5/5 lifts
Castle Mt. - 112-260 cm base, 96 cm of snow in the past 7 days, 57/59 runs

B.C.

Whistler - 222 cm base, 58 cm the last 7 days, Machine groomed
Silver Star - 191 cm base, 2 cm of new snow, 7 lifts and 100/100 runs open
Big White - 209 cm base, 1 cm of new snow, 13/13 lifts and 111 runs open
Apex - 178 cm base, 0 cm of new snow, 3 lifts and 63 runs open
Sun Peaks - 150 cm base, 10 cm of snow in the past 3 days, 9 lifts and 114 runs open
Fernie - 272 cm base, 87 cm of snow in the past 7 days, 9 lifts, 107 runs open
Kimberley - 120 cm base, 39 cm of snow in the past 5 days, 7 lifts, 75 runs open
Panorama - 308 cm of snow all season, 11 cm of snow, 10 lifts and 95+ trails open
Fairmont - 30 cm of new snow, All lifts and runs open
Kicking Horse - 168cm base, 3/5 lifts & 74/78 runs open
Red Mt. - 210 cm base, 11 cm of snow in the last 3 days, 4/5 lifts, 83/83 runs open
Powder Springs - 84-186 cm base, 45 cm of snow in the past 3 days, All lifts open

U.S.A.

Big Mt - 226 cm base, 79 cm of new snow, 8 lifts open
49 North - 145 cm base, 5 cm of new snow, All lifts open
Mt Spokane - 89 cm base, 0 cm of new snow, 60 % of lifts open
Big Sky - 154 cm base, 16 cm of new snow, 17/18 lifts open
Red Lodge Mt - 215 cm base, 4 cm of new snow
Schweitzer Mt - 182 cm base, 0 cm new snow, All trails open
Lookout Pass - 226 cm base, 20 cm of new snow, All trails open
Silver Mt Resort - 208 cm base, 17 cm of new snow, 80 % all lifts open

All conditions accurate as of March 12, 2003

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BY RICK OVERWATER

Cose encounters

Be it the RCR Series or the NorAms, there are always a few contests of merit to make a stop in Alberta. But the marquee events—the ones that draw pros in with the kind of cash that pays the bills for a month or two—usually take place elsewhere. “If you don’t live in Whistler there’s not a lot of opportunity,” agrees Wade Cose. For years, Cose has watched Alberta’s best head south to compete against the elite in events like the Triple Crown or west for comps such as the Invitational. With that in mind, Cose put a lot of work into bringing something similar to Alberta and he’s succeeded admirably. When the Ripzone Canadian Air and Style takes place at Calgary’s Canada Olympic Park in conjunction with the CSF Nationals from March 28 to 30, spectators will see a level of competition that is relatively new to Alberta.

The event has several purposes, the primary one being to provide Albertan amateurs with a shot at decent prize money and to test their skills against some seasoned pros who are more like-

ly to be seen at strictly invitational events not open to amateurs. Name athletes like Jesse Fox, John Roth and Chris Dufficy are expected to be on hand to compete for more than \$20,000 in cash. They will automatically be placed in the finals, and will have to fight amateur finalists who have made it through the qualifiers.

The combination of a non-World Cup event and the CSF finals at one place in a single weekend should make for an interesting mix of riders. Snowboarders bent on earning FIS points to get into the Olympics sometimes are cut from a slightly different cloth than riders who spend their time doing backcountry photo shoots and bouncing from contest to contest with their buddies. “The Nationals are bringing the riders who want to be Olympians,” jokes Cose, “and we’re bringing the riders who want to be rock stars.”

The old image of snowboarders rocking out to Slayer on the way to the hill will be fondly recalled with a glimpse of the massive handmade swords (value: \$400) that have been fashioned as first prizes for the varying disciplines. (By the way, they’re designed to break if you actually try to

go Conan on somebody.)

If there’s one area of the contest that’s a far cry from the often tight-assed world of FIS competition, it’s the daily Style Sessions. It begins with a pro going up the top of C.O.P.’s park. “The pro picks one hit and says, ‘I want to see everyone go off this hit,’” explains Cose. The pro will have a wad of cash in his hand and simply hand it out—maybe \$20, maybe \$100 at a time—to anyone who demonstrates an understanding of style. “A five-year-old could hit it and go five feet high and if he looks stylish he’s going to get some cash,” says Cose. The idea of the event, which is open only to amateurs, is to give everyone who’s focused on their riding a chance to win at least a little bit of prize money.

The Pipe and Big Air competitions will be tougher sledding, with a bigger chunk of cash (\$3,000) for first and a chance for two riders to get into the very exclusive Ripzone Invitational in Whistler (April 11 to 13) at stake. The Pipe contest promises to be a good one as it uses the much-loved “jam” format, in which riders simply line up and keep dropping in.

Cose is no stranger to competitions himself and has been behind the scenes for years crafting massive hits for events ranging from the Invitational to Olympic qualifiers. This should be a weekend of validation for him. “I’m an older guy who’s had my shot,” he says, “and now it’s time to help create something.”

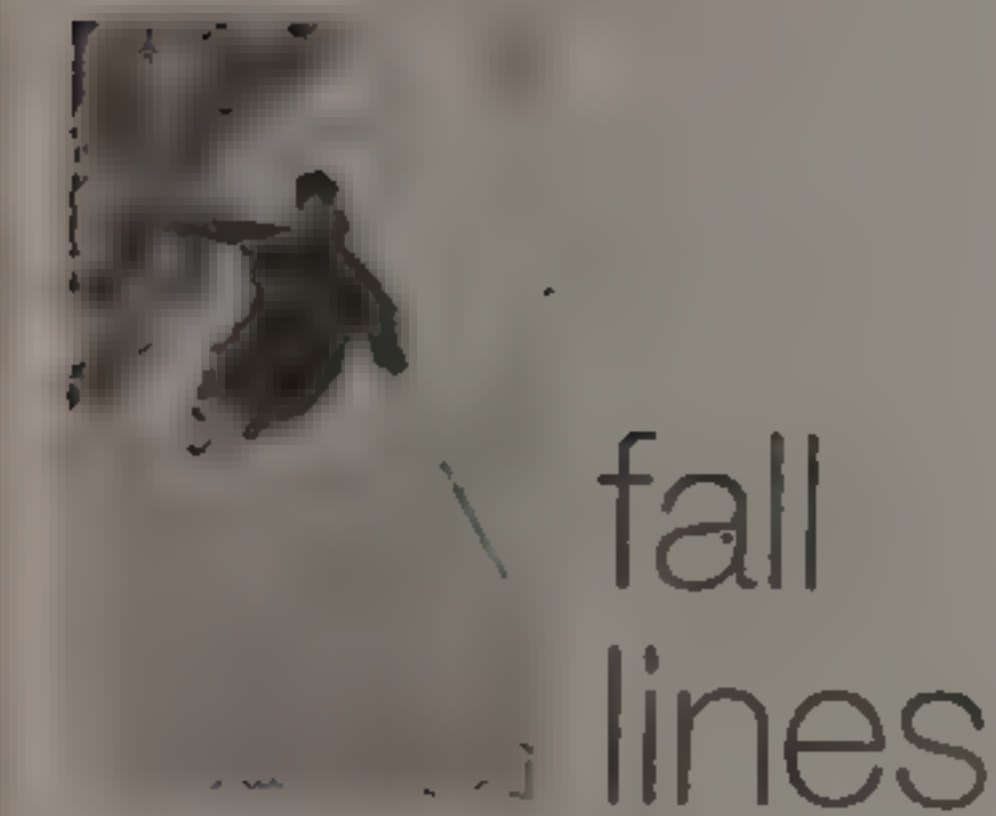
Mountain Resort, but the past two weeks have seen their snow reports taking a definite upturn. Not only have their temperatures held near the -5°C mark, but they’ve experienced several 50-centimetre dumps over the past seven days. They now have a 266-centimetre mid-mountain base with incredible powder stashes all over the hill. It’s still one the best values in the Rockies; you can ski and sleep for just \$55 per day.

Extreme function

Marmot Basin recently opened their Extreme Terrain off Eagle East for the first time this season. There’s a lot of untested terrain to be found here by expert skiers and boarders. Workers spent most of last summer removing trees and opening up some good fall lines on this rarely tested face. Marmot’s cold snap appears to be over, with recent dumps making for some incredible skiing. The mid-mountain boardercross and terrain park are open as well, giving boarders a much-needed play zone.

The Kicking Horse winners

Photo contests seem to be a real fad this year and Kicking Horse resort has gotten into the act. Entries must be submitted by April 4 and the big prize this year is a season’s pass with a number of \$100 gift certificates in their incredible Eagles Eye restaurant up for grabs as well. Entry forms are available on their website at www.kicking-horseresort.com.



fall lines

BY HART GOLBECK

Anyone can Whistler

Every spring Whistler-Blackcomb hosts the biggest party on the slopes and this year is no different. The World Ski and Snowboard Festival is scheduled for April 11 to 20 and organizers are planning their biggest event ever. The lineup of bands for the free concert series has yet to be announced but previous years have seen acts like Mickelback, Swollen Members, Big Sugar and the Matthew Good Band taking the stage. On the slopes there’ll be a number of competitions including the Big Air Title, during which skiers will launch themselves off a 60-foot tabletop and fly up to 80 feet through the air performing gravity-defying flips and twists. If you’re an amateur photographer looking for a launching pad here’s the place for you—there are a number of prizes available for enterprising shutterbugs as well. Find out more information on the Web at www.wssf.com.

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16642-109 Avenue • 489-3344

Suffice it to say, I love pizza. The trick is finding a place that turns out a pie I'll approve of. So I went to Black Bull Steak and Pizza. I like my pizza crusty, which mine was, and it was broiled until the cheese turned bubbly, brown and crunchy—a nice alternative to the more traditional stringy and gooey. And they have anchovies. But heed my advice: order some fresh tomatoes as a topping to combat the sodium overload. **Average Price: \$-\$\$** (Reviewed 03/21/02)

BRIT'S FISH AND CHIPS

6940-77 Street • 485-1797

Brit's boasts authentic fish and chips, Bass beer on tap and what my friend calls the nicest people she's met since leaving the Yukon and Alaska. I was amazed by the spread: two and a half pieces of tender haddock and too many chips/onion rings to finish. It's as though I've been teleported back to a roadside pub on a damp, foggy evening in the British autumn. You'll find traditional English fare as well as a complete take-out menu filled with yummy choices. **Average Price: \$** (Reviewed 09/26/02)

BRUNO'S ITALIAN RESTAURANT

9914-89 Avenue • 433-8161

There are times when a low-key meal can be very satisfying. That's exactly what I got when I went solo (mio) to Bruno's Italian Restaurant, a quaint little room just off 99 Street. The compact menu, which lists only about 15 items, contains many interesting and different options. I chose the penne puttanesca (only \$5.95), which has olives, garlic and hot peppers in a tomato sauce. It was fantastic: spicy and delicious and I

mopped up every last drop with the crusty bread that came with the meal. Food is the focus here. **Average Price: \$-\$\$** (Reviewed 05/09/02)

CALABASH CAFÉ

10630-124 Street • 414-6625

The Calabash Café on 124 Street does a damn decent job with their take on Caribbean cuisine. The tiny dining area features colourful purple and orange accents, West Indian art and a cozy little couch dropped right in the middle of the floor. Their menu is to the point with a handful of traditional dishes like jerk chicken, rotis (the goat and potato curry choice looked awfully good the night we visited), Jamaican patties and Escovitch fish (pan-fried snapper with sautéed onions and a hot pepper vinaigrette). The bottom line is that it makes your belly happy and when that's the case you needn't worry about anything else. **Average Price: \$-\$\$** (Reviewed 06/20/02)

THE CHURROS KING

10152A-82 Avenue • 989-1083

The Churros King is an unbelievably nice, intriguing and sincere family operation with no desire other than to bring Edmontonians the best of Chilean and Spanish cuisine. Options are plentiful. Take the *humitas* (corn mashed with spices wrapped in corn leaves and steamed) or the 1,000-layer cake (a labour-intensive dessert that literally takes two days to make, as thin layers of pastry are carefully stacked and finished with caramel filling called *manjar*), both recent additions to the menu. The Churros King Menu also features sandwiches made with homemade bread. According to Luis Caro, the owner, they are probably the only place in all of Canada that serves fresh, traditional churros. **Average Price: \$** (Reviewed 02/28/02)

DUNN'S FAMOUS DELI

4404 Calgary Trail North • 434-6415

I was in the mood for a decent sandwich and Dunn's—a Western arm of the original Montreal-based establishment that has been in operation for about 75

Recently reviewed restaurants

years—was looking good. The menu has a small selection of Jewish fare like latkes and blintzes, as well as some entrées and a lovely-sounding bagel and lox platter. And the price is right—everything is listed for about \$10. They are famous for those giant smoked meat sandwiches, and "quite tall" ones at that. At the very least I now know of another wicked spot for sandwiches. **Average Price: \$\$** (Reviewed 04/25/02)

EASTBOUND

11248-104 Avenue • 428-2448

I thoroughly enjoyed every part of my visit to Eastbound. The food fired me up—sushi-haters be damned. I have never seen such an impressive selection of sakes; they even offer sampler sets, which allow you to down small portions of four different varieties. With every dish, the presentation was top-notch. Eastbound is perhaps the most Westernized Japanese place I've ever been to, but food should be the first consideration anywhere you go. And I've got no beef at all with what the fish their kitchen cranks out. **Average Price: \$\$** (Reviewed 04/11/02)

FABIO'S PLACE

10625-51 Avenue • 434-5666

You remember Fabio, don't you? It came as no surprise that the clientele at Fabio's Place, on 51 Avenue by Southgate Mall, looked nothing like the long-haired Italian who graces the covers of cheesy paperbacks. Instead, I found a small group of local regulars eating pub food and drinking draft. The wings are great at Fabio's, and I haven't come across many good wing joints in Edmonton, so these ones surprised me. You have to love these little neighbourhood retreats where you can just pop in and talk bull-shit with your fellow regulars over a game of stick, a draft and a meal. **Average Price: \$-\$\$** (Reviewed 05/16/02)

FIFE 'N' DEKEL

9114-51 Avenue • 436-9235

10646-170 Street • 489-6436

12028-149 Street • 454-5503

3464-99 Street (drive-thru location)

My views on apple pie have changed since I dropped by one of three Fife 'N' Dekel locations here in Edmonton—four, if you count the drive-thru on 99 Street. The café/deli makes a wicked version with sour cream in the filling and an exquisitely crunchy buttercrumb topping. This rich slice is easily the best apple pie I've ever had. Fife 'N' Dekel began selling only milkshakes, then added their famous pies; eventually the scope expanded to include a full array of lunch fare. Don't be surprised if the pies and sandwiches blow you away. **Average Price: \$** (Reviewed 05/30/02)

FOGG 'N' SUDS (Sherwood Park)

2100 Premier Way • 464-2537

The hook? Beer. Fogg 'N' Suds—located in the Best Western Hotel at Millennium Place—has about 140 brews on the menu from all over the world. The place is big, with lots of wood and copper/brass accents, a main room and a lounge for those in search of a cozier atmosphere. As for the food, typical roadhouse fare makes up the meat of the stuff available. The food was of good quality and the choice of

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Polite beer

Just in time for St. Patrick's Day: a guide to pub etiquette

By DAVID YOUNG

St. Patrick's Day is just a few days away and local pubs are readying themselves for the onslaught of customers. For a bar, Patty's Day is what Boxing Day is to a clothing store, or what January is to Jenny Craig.

But before you prepare to head out to your favourite tavern and hoist a few Guinneses, a few tips regarding pub etiquette should be reviewed. These pointers have been culled from years behind the bar and hours sitting at the bar. Feel free to use them at nightclubs, weddings or any other alcohol-fuelled event.

Let's start with the introduction. Your bartender has just a few seconds to decide if you are the kind of person they want as a regular customer. Kicking the conversation off with "Hey, barkeep, what's cheap tonight?" seems to be a common approach, especially with the younger set on Whyte Avenue on weekends, but you may as well just say, "Hi, I'm rude and you'll probably need to kick me out soon." Don't be afraid to ask what the best deal is or what the special is, but don't ask what's "cheap." Your barman might have to assume it's you.

If you're lined up at a busy bar and want a drink, hollering "Hey buddy!" and snapping your fingers is not a great strategy. It might get you smokes at the Remand Centre a little faster but it doesn't improve your chances of getting a drink. You are important, but so are the other folks waiting to the right and left of you.

Here's another bad habit that seems prevalent—it's always the really impatient finger-snappers who do this one. You get to them at the bar (whereupon they mutter "It's about time" under their breath and roll their eyes) and ask them what they'd like to drink. They usually respond with a protracted "Ummm... well..." before asking their friends what they'd like. Apparently they weren't waiting long enough. It's usually good to give them more time to prepare. Lots more time. If the bar is busy, why not use your waiting time to prepare your drink order and—hey, here's a thought!—have your money ready as well. If the bartender seems slow, it's usually because they've got a row of lollygaggers at the wood. It's simple. You're not picking out shoes for the prom; you're ordering a drink.

DRINKING

"Be memorable," advises Gareth Boyle, a veteran bartender for more than 10 years. "When you're ordering your first drink, tell a joke or smile or just be polite. Chances are when you return for the next round, you'll be recognized and served a little more promptly. You'll probably even be remembered when you return another night. Bar staff are just regular people. Treat them well and they'll treat you well."

POLITE PEOPLE do stand out. If you plan to return to a pub you enjoy, treat the staff like you treat your friends. Odds are they'll be glad to see you upon every visit. You'll probably enjoy yourself even more. Good bartenders or servers are in the business because they honestly like people. Matter of fact, we want to like you, and it doesn't take much to impress us. Please and thank you alone go miles.

Finally, here's a quick list of other things you should try to remember on pub night, no matter how badly the alcohol has impaired your memory:

- If you're asked for your ID, show it without the attitude; we know you're already 20, old man, but you are required by law to have proper identification in the pub. Just show it and move on.

- If you move a chair or table to sit with pals and you notice the waitress and other guests are always bumping into you, you're probably in everyone's way.

- If you have to throw up, do it in the toilet. Avoid the urinal, sink or dark corner.

- If you're too intoxicated and the bartender cuts you off, don't take it as a personal attack. Most bartenders hate the hassle of cutting people off, but it occasionally needs to be done. And don't get pals to smuggle drinks to you; that way, not only are you cut off, but you and your friends are kicked out as well.

- If you really believe "this bar sucks," then leave. I have yet to understand why so many people will spend hours bitching and complaining but still feel compelled to stick around and make everyone around them miserable. You are always free to leave and find someplace more suitable. I suggest your living room.

- Tip your staff. It is appreciated and when all is said and done, it's the reason we work on Friday and Saturday nights, breathe your secondhand smoke and try to give you a great night out. Tips don't have to be extravagant. All tips add up and all tips are valued. The only bad tips are nothing at all. Or pennies. Keep your pennies in your change jar.

- And if you insist on drinking green beer on March 17, may St. Patrick come back to life and send all the snakes to your home. ☺



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DISH WEEKLY

ales, lagers and any other type of beer you can think of was tremendous. If you're stuck in "The Park," Fogg 'N' Suds will certainly do. **Average Price: \$-\$\$** (Reviewed 03/28/02)

GINI'S RESTAURANT

10706-142 Street • 451-1169
When I walked into Gini's, a small French establishment and 14-year veteran of the Edmonton dining scene, I was hoping for a nice place to enjoy a celebratory lunch. And Gini's was certainly it. The restaurant is classy, highlighted by white tablecloths, salmon-coloured walls and Monet reprints, and the waitstaff made my girlfriend and I feel right at home despite my embarrassingly casual wardrobe. The food is interesting and light. But make sure your threads are neatly pressed and try calling ahead, because there weren't many available tables in the place the day we dropped by. **Average Price: \$\$\$-\$\$\$** (Reviewed 03/07/02)

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DISH WEEKLY

GRUB MED RISTORANTE

17 Fairway Drive • 436-1988

Not only is the food great and plentiful at Grub Med Ristorante, but this fine Greek establishment also provides live entertainment in the form of a kinky-haired and beautiful exotic belly dancer who works the room for about half an hour. We ordered Grub Med's *mezé* option: a sampling of a variety of Greek dishes that ranged from excellent apps

to a delicious main course for \$21.95 per stooge. It didn't seem like much food was being brought out at the time, but all of us were stuffed by the end, and I think that says it all. **Average Price: \$\$\$** (Reviewed 05/02/02)

HONEST MUR'S BAR AND GRILL

8937-82 Avenue • 463-6397

This atmospheric Bonnie Doon pub is well worth seeking out—honest! The charm of this place is that everyone is welcome. Besides, the football paraphernalia tacked all over the walls is an unmis-

takable tipoff that you're not going to have to grab a blazer out of the back of the car. Just the way I like it. I'm told that the burgers are all the rage at this joint. They even have a cafeteria-style hamburger on the menu. Honest Mur's also serves breakfast on the weekends and according to some friends of my friend Colin, it's a great spread. **Average Price: \$\$\$** (Reviewed 12/12/02)

KRUA WILAI

9940-106 Street • 424-8308

In the downtown eatery Krua Wilai, I

got to sample some of the better Thai food in icy Alberta. It was authentic indeed, though somewhat toned down in the spice department. Unlike we North Americans, Thais consider eating a group activity. No *à la carte* ordering or spacing out of courses here—in Thailand, you put all the dishes on the table at once and everyone enjoys. Krua Wilai offered me a true taste of Thailand. Sweet, sour, hot; it was wild. **Average Price: \$\$** (Reviewed 01/23/03)

THE MONGOLIE GRILL

10104-109 Street • 420-0037

The Mongolie Grill off Jasper Avenue will more than suffice when the barbarian in you requires sustenance. Head up to the raw buffet, take a bowl and load it up with whatever you fancy from a large variety of meats, seafood, veggies and sauces. A cook then takes it off your hands, weighs it and proceeds to prepare it for you before delivering it to your table a few minutes later. In terms of dollars and cents, you pay \$2.39 per 100 grams of raw ingredients, so each of our plates came to about \$12 and change. But beware: you're essentially choosing everything that will go into your own dish—so if it sucks, you can only blame yourself. **Average Price: \$\$** (Reviewed 06/27/02)

MOTORAUNT

12406-66 Street • 477-8797

It took mere moments for my buddy and I to decide what we would select from Motoraut's tiny menu—the Monster Burger, two whole friggin' pounds of beef at a steep but seemingly reasonable price of \$13.95. Ever get one of those round loaves of bread that are about a foot in diameter? Well, that was the bun. As far as burgers go, the Mon-

ster is pretty standard: a charbroiled patty and ultra-fresh toppings. The Motoraut is a massive double-decker motor home complete with velvety red accents. It's truly a fun experience—one that people have apparently been enjoying for almost two full decades. **Average Price: \$\$\$** (Reviewed 08/01/02)

PADMANADI

10626-97 Street • 428-8899

What's a hungry vegetarian to do? We drove into the belly of the beast—97 Street—and sauntered into the couple-month-old Padmanadi Vegetarian Restaurant ready for a surprise. Ordering was easy: we picked the dinner for four, an incredible deal at \$48. And that wee price tag hardly prepared us for the bounty of food that came our way. Everything was perfect. Padmanadi serves a wide range of Asian styles, concentrating on Indonesian and Taiwanese-accented dishes. It's completely vegan and moreover follows the Buddhist belief of eschewing all garlic and onion. Even without these so-called culinary essentials, the flavours were alive. **Average Price: \$\$** (Reviewed 01/16/03)

LA PIAZZA

10458B Whyte Avenue • 433-3512

I tend to make bad decisions. But I did make one good decision: I went to La Piazza on Whyte Ave to grab a quick bite. This clean, quaint café has been kickin' around for a couple of years now but it seems like they are moving from a casual counter service to a more common sit-down service style. You'll find a full menu containing a list of your usual Italian goodies like bruschetta, focaccia sandwiches, pastas and thin-crust pizzas. But be forewarned: the café doesn't

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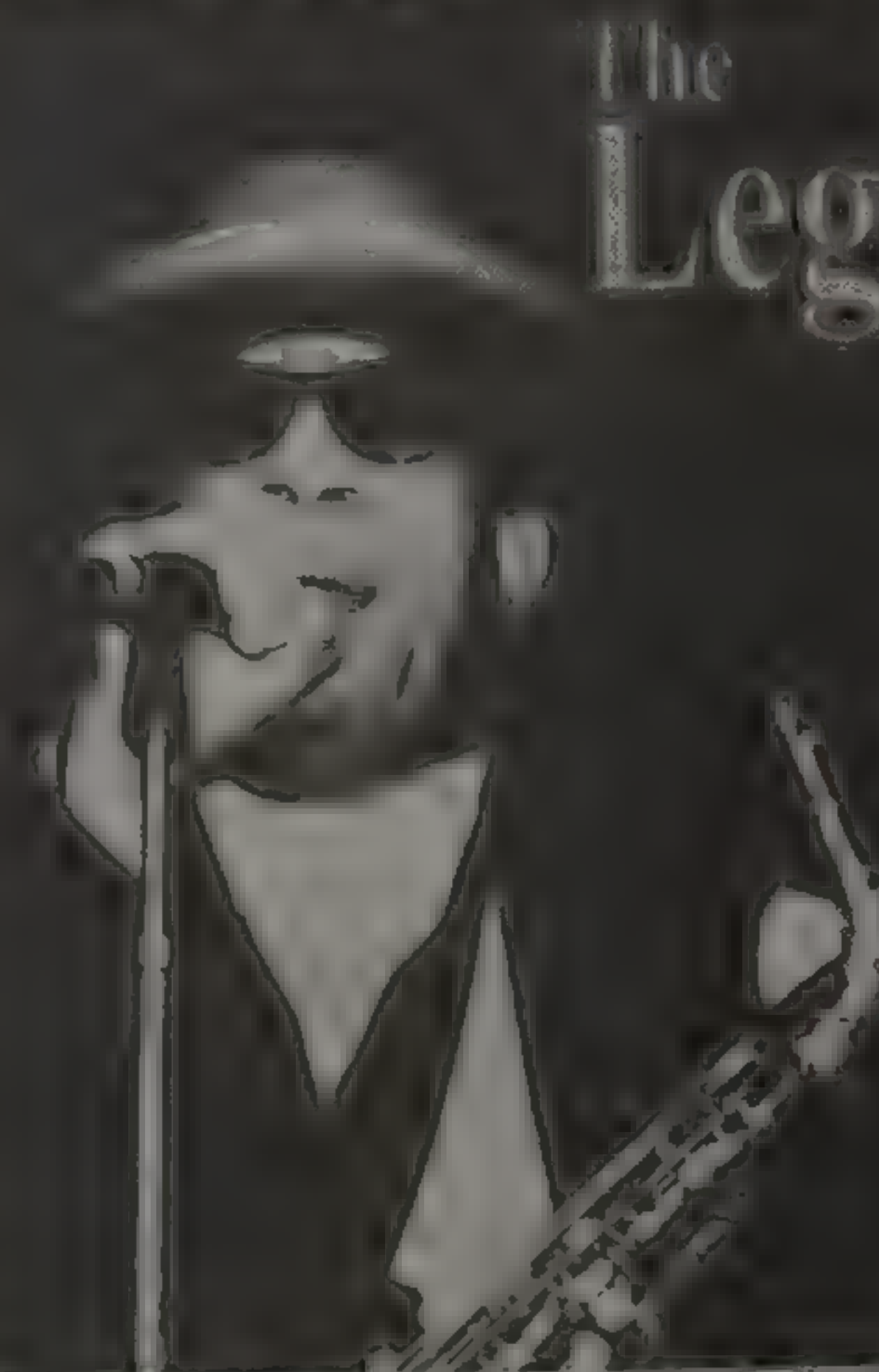
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serve gelato in the winter. **Average Price: \$** (Reviewed 02/13/03)

RATT (ROOM AT THE TOP)

7th Floor, SUB (U of A) • 492-2153

Beautifully located on the top floor of the Students' Union Building, RATT offers a spectacular 270-degree view of the city. The menu offers the usual bar-friendly but student-priced choices, each under five bucks—chicken club sandwiches, veggie wraps and BLTs. With such friendly service and an affordably diverse menu, it's small wonder that RATT is a favourite not only with students but with professors seeking an up-close dose of true campus spirit as well. There are few better places to rekindle those old-time school stories or simply hang with your buddies as you munch on nachos, down a beer and enjoy a lordly view of the city below you. **Average Price: \$** (Reviewed 09/05/02)

REMEDY

8631-109 Street • 433-3096

Remedy is relaxed, authentic and off the beaten path of Whyte Ave both in geography and style. You could booze it up if you like or get a coffee if you're content to keep it civil. A couple of pool tables upstairs offer some entertainment. And of course, they always have a bunch of tasty things to snack on. The menu board has just a handful of items, like chili (vegetarian, too), sandwiches, salads and small dishes like hummus. To have a versatile little haunt like Remedy in my neighbourhood—again, away from Whyte—is a large comfort. **Average Price: \$** (Reviewed 11/14/02)

RIVERSIDE BISTRO

1 Thornton Court (99 Street & Jasper Avenue) • 423-9999

Summer buzzes and glorious views aren't the only reasons to visit the Riverside. Situated inside of Thornton Court Hotel, the place has been in operation since the fall of 2001. There's an immediate upscale feel as you walk through the cozy lounge and into a spacious room with gold highlights, massive windows and nice wooden highbacked chairs. The food itself is a mix of the elegant and the

casual and the clientele was similar to the menu—diverse. As visually appealing as it was satisfying. **Average Price: \$-\$\$** (Reviewed 02/14/02)

SAVOY LOUNGE

10401-82 Avenue • 438-0373

The owners of Savoy Lounge make no apologies for going upscale on a street where phrases like "\$2 hi-balls" and "happy hour" are part of the vernacular (slurred, of course). I've always been a proponent of good, affordable fare; therefore, I'm all the more impressed to find that Savoy's dinner plates run around \$12 and the tapas menu ranges from \$3 to \$9. Not everyone goes for this kind of intricate cuisine, but it's a rare thing to see such a selection in a lounge, let alone at prices you can stomach. **Average Price: \$-\$\$** (Reviewed 10/17/02)

YOUR APARTMENT

8120-101 Street • 433-3337

Middle Eastern/Lebanese cuisine is one of my favorite culinary styles. Your Apartment used to be known as Sahara Sands just off Whyte, but the interior shows no visual traces of the old regime—Your Apartment now has more of a neighbourhood lounge feel. The room has high-backed chairs (a few with cool snakeskin print on the cushions), paintings for sale, a long bar and old pop music blaring. But the food is similar, which is awesome as far as I'm concerned. Great value across the board. Sahara Sands was a good one. So is Your Apartment. **Average Price: \$\$** (Reviewed 01/30/03)

ZIVELI RESTAURANT

12202 Jasper Avenue • 453-3912

Everybody was eager to partake in a serious night of indulgence and the traditional taverna surroundings in Ziveli Restaurant—grapevines, stone walls, colourful tablecloths and a refreshingly exotic waitstaff—only added to our fervour. We concluded that the mezé option—a sampling of numerous dishes for \$22.95 per person—is the way to go. Dips, pita and Greek salad make up the initial course. Then the lamb comes and all's right with the world. A Greek coffee and shot of ouzo provide a lovely finish to a damn big feast. It's amazing. **Average Price: \$\$-\$\$\$** (Reviewed 10/03/02)



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MUSIC



Letters of recommendation

Sing the Sorrow may be the "crowning achievement" of AFI's career

By DAVE JOHNSTON

If you've got a term better than "goth punk" to describe the music of AFI, then Jade Puget would like to talk to you.

"Well, we're certainly not a gothic Blink-182," the guitarist and songwriter laughs. "I hope no one sees us that way. I can't really think of another band that you could say that AFI sounds like, which is probably why we get labeled with these terms like 'goth punk' and other shit that doesn't exist. People just make up terms for us because we don't fit into these genres—which is a good thing, because making music that can't be easily classified is something everyone should strive towards."

Since Puget joined the band five years ago, AFI—short for A Fire Inside, if you need to know—has evolved from its hardcore punk roots in Ukiah, California into a strangely elegant creature of angst. The band's latest album, *Sing the Sorrow*, is unlike anything they've ever released, with sophisticated melodic strokes, vacillating from stomping rage to quiet acoustic musings in the span of a single song, that rescue the band from any specific genre noose.

At the same time, the album's diversity will undoubtedly secure the group—Puget, singer Davey Havok, bassist Hunter and drummer Adam Carson—an even wider fanbase. While most bands would sooner die than tinker with a successful formula, AFI have spun diverse influences like electronic body music (EBM) and darkwave into their complex guitar-driven anthems of grimacing passion. They're a band that speaks volumes to any subculture populating the *Breakfast Club* of 2003, from

skaters to jocks to goths.

Their status as the soundtrack band of choice for misfits everywhere is probably the reason why Dreamworks/Universal has stepped up to back *Sing the Sorrow*, a move that has finally forced the mainstream to notice the band after virtually ignoring them for their entire career. Glowing reviews from *Rolling Stone* and *Spin* appear to be an attempt to make up for those past oversights, but the high praise seems completely in earnest. "It's been kind of amazing," guffaws Puget.

It might also be the thing that paves the way for a shot at arena rock stardom. Could it happen? "The good thing is that this band has been

PROFILE PUNK

together for 12 years," Puget answers. "We've been doing this for so long that I don't think that a major success like that is going to affect us that much. We're just going to keep doing what we're doing because if you let success affect what you write, that's only going to lead to disaster. You need to keep a level head, that's what I've learned—and write songs for yourself."

THEY WENT ABOUT CREATING the album using the same system that's been in place ever since Puget joined the band (just prior to the release of 1999's *Black Sails in the Sunset*): Puget and Havok write the melodies and lyrics respectively, then unite with the rest of the group "to hammer it all into shape." Yet the recording this time was overseen by not one but two production giants—Butch Vig and Jerry Finn—which might seem like an overt effort by nervous A&R to ensure commercial success.

Not true, says Puget. "They were at the top of the list. With Butch, the choice was obvious—Smashing Pumpkins and Nirvana—you can't go wrong with a super producer like

that, while Jerry has worked on some of our favourite records by Jawbreaker and Green Day. He knows everything about equipment. The two of them together was amazing."

How amazing? "They're both very laid-back guys. There didn't appear to be any producer ego going on, which could have definitely put a damper on things and made them very weird, but things were totally harmonious. They never argued."

In the end, Puget feels the band has produced "the crowning achievement" in their career. He points to songs like "The Leaving Song" and "Death of Seasons" as points of departure from the band's past, tracks that smash up punk stereotypes by incorporating drum loops and effects but leave their raw, virtuoso musicianship intact. It's the aural equivalent to a beautifully photographed wound.

HOWEVER, PUGET SAYS, the more they've changed, the more they've stayed the same. "Basically [we're talking about] the same things as before," he explains, "an appreciation of the darker side of the art we enjoy, like the music and the literature—but also a disgust with the way things are, especially in Dave's lyrics. There's a lot of introspection but also a lot of rejection of what's in the world around us. We're not a political band, but there's a lot in the world around us that needs to be discussed."

"It's not to say that we're not uplifting, and the 'My girlfriend left me in the summertime' thing might have an immediate appeal, but the darker side of human nature is more visceral and lasting, I think. When I listen to a sad song, it has more of an effect on me than a happy song which might have an immediate effect, but no distance." ☐

AFI's *Sing the Sorrow* (Nitro/Dreamworks/Universal) is in stores now

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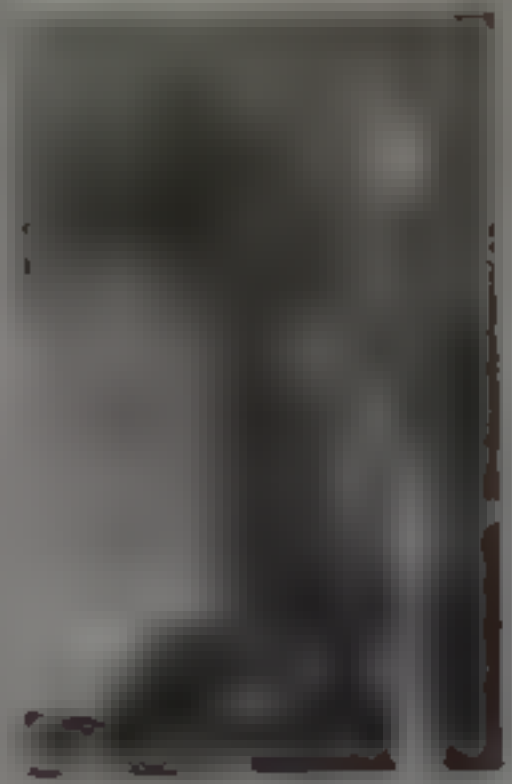
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MUSIC



music notes

BY PHIL DUPERRON

Tanyss, anyone?

Tanyss Nixi and the Angry Mob • With the Dustkickers • New City
• Thu, Mar 13 Tanyss Nixi once toiled away in the Western Casket Factory and now she's being followed by an Angry Mob. It's enough to make a poor cowgirl run off to Europe—which is exactly what Nixi plans to do. When the Casket Factory became too busy with other projects, Nixi started playing with English guitarist Jamie

Patterson; soon they began plotting a working holiday across the pond. But before she goes she wants one last kick at the can, so she rounded up some players like former Soft cohort Rob Wolfe to fill out the Angry Mob.

"Basically it's just like a reconnaissance mission," says Nixi of her upcoming European excursion. "I just have to figure out whether or not we can even play what I want to do over there." Using Patterson's family as a homebase, they'll hopefully pick up a drummer and bass player to complement Nixi's sultry voice. They've only scheduled a few shows so far, and without much cash on hand, they'll be flying by the seat of their pants for most of the tour. But as they say, nothing ventured, nothing gained. "I could be broke and miserable here or broke and excited about things—and maybe miserable—somewhere else," Nixi says. "If I come back and everything flops, whatever. At least I tried. Having the balls to do something makes swal-

lowing your failure later a lot easier."

The biggest changes for Nixi will come after she gets back to Edmonton in June—she plans to move to Toronto as soon as possible. Edmonton's been good to the alt-country songstress, but it's time to move on. "I'm at the bottom of the food chain right now," she says. "I need to move up a rung or two. I never wanted to be a Britney or a Popstar or anything, but you do start thinking about whether or not you're gonna be living in a box eating garbage. I just need to go somewhere where there's an industry. I don't particularly want to live there, but I need to be able to work and play, y'know? There's a point in everybody's career or life where they have to make one decision and they take a big risk and sort of throw everything out the window to see if it's gonna work. I can't do that here because I'm too comfortable. I need to go somewhere else. Some-

SEE PAGE 43

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The black-and-white favourites of yesterday have been replaced with the computer generated 3D animation creations of today. And, as technology changes, so do the skills needed to work in the industry. So where do you go if you aspire to be the next great animator? AI Center for Digital Imaging and Sound (CDIS).

Located in Vancouver, B.C., CDIS has spent the past 25 years working hard to achieve an international reputation for providing state-of-the-art training in the areas of animation, game development, digital media, recording arts, digital film, e-marketing, visual effects and net casting.

"Ten years ago CDIS began to offer our students training in traditional animation. As things in the industry developed and changed so, too, did our programs to include 3D animation and game development," explains Kari Fraser, program advisor for

the facility. "We pride ourselves in training our students to industry standards and 3D animation was the next step in this."

Fraser says the Digital Media and Web Animation program offers training in Character Animation, Classical or Digital Animation Master, Animation Interactive Media, Digital Animation Interactive Media or Animation Digital Arts Production.

"Each of these courses of study brings together the theory

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and the hands-on, practical component of learning to create an education that prepares our students to walk out the door and be ready to work in the industry. Our Character Animation program is a perfect example of this. Students work in a professional environment using industry standard animation tools like SoftImage XSI. Training incorporates state-of-the-art, multi-platform graphic and animation stations used to develop skills and stretch the imagination," Fraser explains.

The Digital Animation Master program integrates the skills obtained in the Character Animation program as students develop expertise in computer

animation, modeling, compositing, graphics, lighting, cinematography and editing.

Like the Character Animation and Digital Animation Master programs, the Electronic Game Art and Design Foundation offers training like no other.

"At the heart of the entertainment revolution is the game industry. It is an industry that is growing very quickly and it is one that is very competitive. Students who come away from school with hand-on experience and a good portfolio will be the ones that succeed. This is what CDIS offers."

Students, Fraser says, are able to make the transition from school to the working world seamlessly because they have been given the opportunity to work directly with industry standard equipment and have been taught the skills and techniques industry requires.

"Employers demand that their employees are trained in the most current and up-to-date principles and technologies. The best thing we can do for our students is to ensure that they leave with the skills and abilities the working world is demanding. Our students are proud of the education they have received at CDIS and they leave with the confidence that they have received a well-rounded, top-notch education that is unparalleled."

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So, you want to work in the entertainment industry. Well, that means you are going to need an education. But where do you go to learn the skills you will require to become an independent filmmaker, a 3D animator or a game designer? Toronto? Los Angeles? New York? Try Vancouver and the AI Center for Digital Imaging and Sound (CDIS).

With a 25-year history, CDIS has worked hard to gain an international reputation for providing an entertainment technology education that leaves no aspect uncovered. According to Kari Fraser, program advisor for the facility, CDIS is one of Canada's premier training institutions and has an impressive list of programs that includes digital media, recording arts, animation, digital film, e-marketing, visual effects and netcasting.

"The entertainment industry is continually changing and CDIS has managed to stay on top of these changes. While some institutions offer an education largely based on theory, we add a hands-on, practical component that gives our students an education with a lot of breathe and depth," Fraser says.

Boasting an 80 per cent employment rate for grads, the CDIS formula seems to be working.

"It is important to stay in line

with what the industry is doing. High costs once meant filmmaking was an elite occupation," says Fraser. "The digital revolution has changed everything and digital video is now one of the most powerful tools an independent filmmaker has at their disposal. Steven Soderbergh used a Canon XL1 Super digital camera to film his new movie *Full Frontal*. Students in the Digital Film Program at CDIS have an opportunity to work directly with the equipment that is considered an industry standard, like the Canon XL1 Super."

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They also gain a foundation in the film production techniques, equipment, positions and protocols necessary to work as entry-level crew members on film, video or television location shoots. The program prepares students for work as non-linear digital editors, for further training in the Independent Filmmaker and Independent Netcaster Production programs and suites those pursuing their own creative or entrepreneurial vision.

According to Fraser, "Training includes non-linear editing and introduction techniques using various software packages. Students build a solid founda-

tion in the equipment, procedures and theory of modern film and video production."

This encompasses the entire production process—from acting as crew members on shoots to the post-production process where students edit and composite on professional non-linear stations.

"This," Fraser says, "helps make an easy transition for students to go from school to the industry once they have graduated. They encounter no real surprises because they have worked with the equipment and technology that is a standard for the industry. Our students have also the benefit of learning in an environment that fosters creativity. CDIS is open 24 hours a day, seven days a week and allows for a lot of free access time. Students in the Digital Film Program also have the opportunity to access audio engineers from within the Music and Recording Arts program or actors from the Vancouver Actors Studio for their projects. It teaches them to network while giving them access to the people and equipment they will be relying on in a real job."

All of this sets a foundation for a well-rounded and state-of-the-art education like no other.

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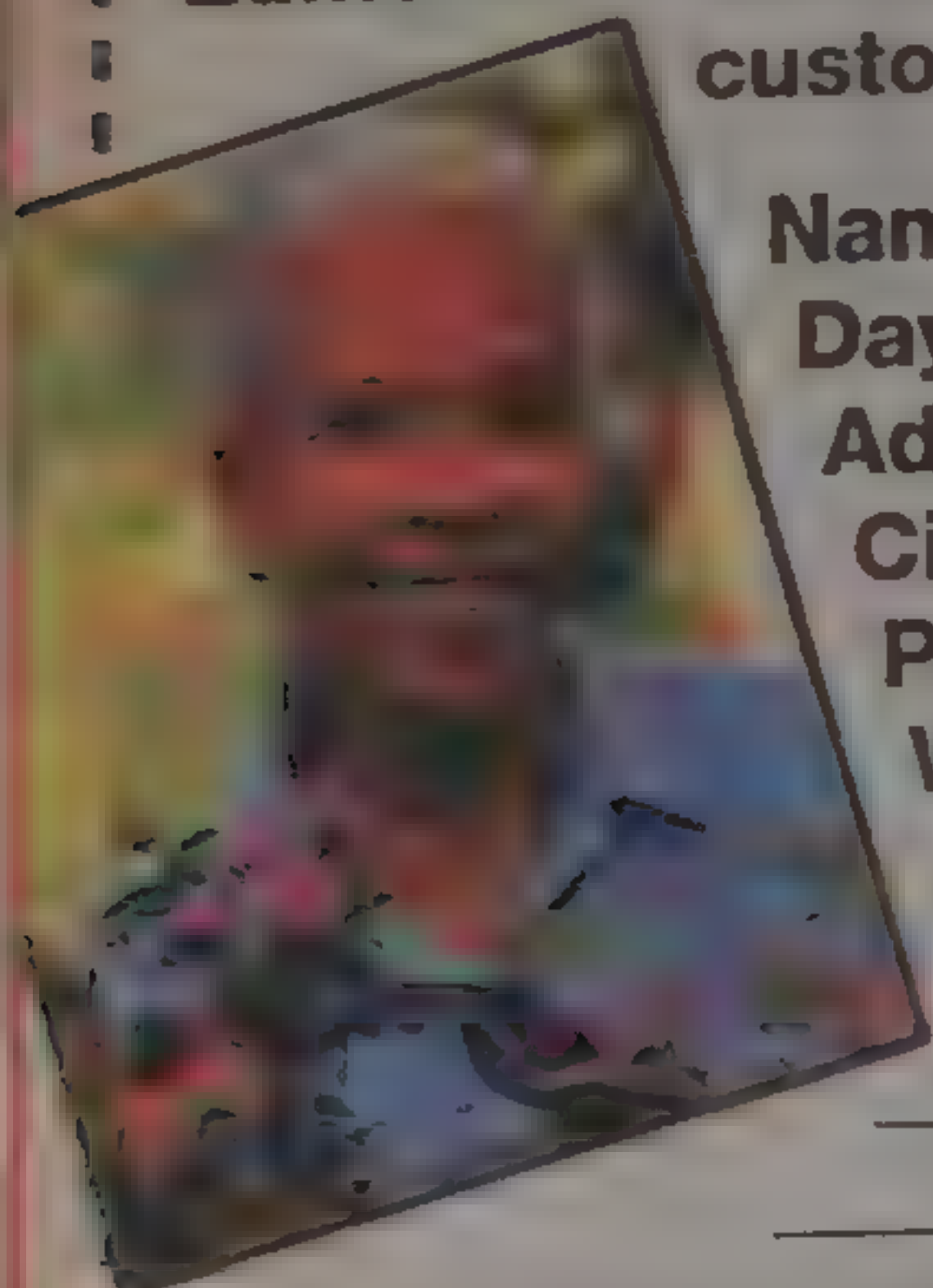


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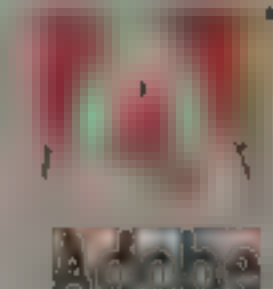
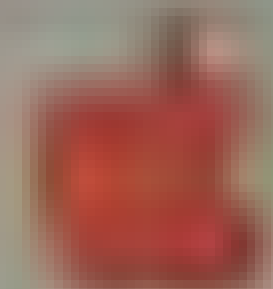
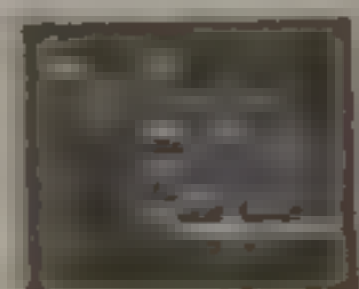
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Parking up the wrong tree

Parking Services is U of A's biggest cash cow—and in April, staff and students will get milked even harder

By CHRIS WANGLER

"Render unto Caesar the things that are Caesar's." —Matthew 22:21

From 1998 to 1999 I served as an enforcement officer for U of A Parking Services. One of my duties was to patrol the lots and parkades, ensuring that every vehicle had a valid permit. For every 500 cars I checked, I might issue two or three tickets. The meters were easier but less gratifying. Although the work was frustrating, the drudgery caused me to develop a kind of Spider Sense for the bad guys—perhaps the equivalent of the "hunches" that renegade cops get in crime dramas. At least that's what I used to tell myself.

Telltale signs always betrayed the violators: hockey equipment in the backseat, an ashtray full of butts, "QUESTION AUTHORITY" bumper stickers. As I got better, I began to memorize the models and license plate numbers of the most notorious repeat offenders. Upon discovering a "tow list" vehicle, which I learned to do at random, I contacted the dispatcher, who issued a warning or summoned Cliff's Towing. In an otherwise boring job, fraught with long stretches of loneliness and boredom, the thrill of having someone's car towed away seemed like a blast of pure heroin. The weirdest part—other than my lack of any rigorous training whatsoever—was that my victims, whose lives were considerably inconvenienced by my spiteful actions, had absolutely no idea who I was.

Consequently, you can imagine my disappointment two weeks ago, nearly five years after the fact, when I discovered that enforcement only accounts for a measly three to five per cent of Parking Services' total revenues. But as my interview with the Parking Services brass made

clear, some conspicuous new parking rate increases are far more interesting than the enforcement headache.

ON APRIL 1, the parking rates will increase. Such hikes are of course inevitable, given rising service fees and the like, but this latest set is on an unprecedented scale. Take the Education Car Park, one of the most sought-after zones. Its monthly rate will rise from \$50/month to \$70/month (the last increase was from \$45 to \$50). This means that a full-year pass which cost \$600 last year will rise to \$840—nearly \$250 extra for an identical service. If you take into account the number of spaces in the facility (more than 500), Parking Services stands to make very generous revenues with the

new rates. But the Ed Car Park is by no means the only site affected: all the

reserved parking on campus, regardless of location, will end up costing more, if not as drastically.

Whence the increases? "Previously Parking Services operated on a break-even basis," says Parking Services director Allan Mah. "Whatever revenue we brought in we balanced with expenses." In its new role, handed down by the University Board of Governors to combat the U of A's spiraling deficit, Parking Services will become a "revenue-generating unit" whose profits will be pooled into the university's general operating budget.

How much revenue? A king's ransom, as far as I'm concerned. According to Phil Stack, the director of resource planning, the total revenues for Parking Services for the 2002-03 fiscal year hover around \$1.45 million. After the new rates become effective, the department will be expected to raise an additional \$750,000

for 2003-04, for a hefty net total of around \$2.2 million. By contrast, other service divisions on campus, such as Housing and Food Services, make just enough to cover expenses.

That's not all. Parking violation rates will also increase. During my unceremonious tour of duty, I saw a notable increase here and there. I remember, for instance, the red-letter day when a "code 4"—or meter ticket—rose from \$5 to \$20 (in part to discourage clever perpetrators who used

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Disney Cruise Line is seeking immediate and future replacements for its five Broadway-style shows. Contract dates start August through September depending on the role, for six to seven months. Pay range, depending on the role, is \$700 - \$800/US per week plus room and board.

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Parking

Continued from previous page

to abandon their vehicles at the meters for hours on end). Under the April 1 scheme, the most notable increase will be on the ubiquitous "code 17" or "parking in a reserved area without a valid permit displayed." In 1998, the fine was \$20; today it's \$30—a fair increase. But in approximately three weeks, it will soar to \$50. Better make sure your permit is "openly displayed" on the dash.

TO ACCOMPANY the increases are some major parkade projects. One will involve the addition of 650 spaces to Windsor Car Park, pushing its capacity over 1,700 spaces. Windsor will expand to the north, presumably decreasing the size of that charming wooded area near the Faculty Club lot. A second project, the HRIF Parkade on the corner of 87

Avenue and 112 Street will ensure that the sun has a harder time shining into Campus Earl's. Kevin Campbell, the Parking Services operations manager, says the facility will replace "B" and "C" zones and will provide between 65 and 175 additional spaces. But more importantly, each space will cost and earn a lot more, in the long term, than its paved-lot predecessors ever could—a common trend in recent parkade developments, which definitely don't cater to starving philosophy majors, who tend to park in cold, windblown lots.

But perhaps the most suspicious recent development is "Varsity" zone, the concrete lot that has replaced part of the football field (in true "Big Yellow Taxi" style). Campbell told me that it was

set up to offset the loss of inventory from Jubilee zone, where the LRT expansion is underway. Fair enough. But will the football field be restored to its pooppy brown glory following the LRT completion in 2006? "That's the present intention," says

a number of frustrating Impark-style dispensers in former meter zones (most notably beside the Physical Education Building, a very high traffic area). According to Campbell, the new machines "have afforded more flexibility in use.

After an initial learning curve, people get used to them and tend to prefer them in the long haul. If people want to stay for two and a half hours, they can."

TRUE ENOUGH. BUT there's something else going on here. At a parking meter, 10 minutes costs 25 cents. A dollar

gets you 40 minutes. With the new machines, each half-hour chunk costs a dollar. But the kicker is that you can't buy a smaller unit of time, like you can at the meters. If you park for

two hours, you pay four dollars. If, on the other hand, you rushed back to plug a meter for the same amount of time, you'd only pay three dollars. Besides, if someone wanted to park for longer, why not drive into a lot? The bottom line: the new machines cost less to service, earn more per use and the confusion they cause tends to ensure that people buy way too much time. Flexibility indeed.

Taken together, all the changes serve to fine-tune the U of A's sole revenue juggernaut. It's no secret that parking is a cash cow. As soon as high construction and development costs are recouped, a parkade stands to earn a lot of money. Parking Services, in all fairness, contributes generously to university scholarships and must cover many expenses. Some lots, moreover, rarely fill up. But I wonder if this whole charade is another case of consumer deficit-saddling, fast becoming an Alberta institution. What, I ask you, will prevent rates from increasing every year? Search me.

BUT WHAT PISSES ME OFF most is that students are not the ones most affected by these new policies, although they will inevitably suffer in their own collegiate way. It's the the U of A's long-term employees who will bear the burden of the new costs, since they pay to park on campus year after year, long after students have left. As both Campbell and Mah maintain, staff represent the greatest percentage of long-term clients for Parking Services. I guess people will just grin and bear it. After all, we live in a culture of unavoidable airport improvement fees, Coquihalla tolls and \$1.50 Interac transactions. My dad was one of the lucky ones. Now retired after a 30-year career, he pays \$120 a year for an emeritus pass in Education Car Park—a steal. It appears he switched over just in time.

If I had my druthers, parkades wouldn't hold cars. I would flood them with powerful white lighting and make them into walk-through, all-weather art galleries. Among other things, they would display those curious scrap metal sculptures that envelop the Fine Arts Building. And every July 1, the roof of the Ed Car Park would be transformed into a stage, where U2 would perform "Where the Streets Have No Name" with the remaining Beatles on backup vocals. Until that day I will never pay for parking. ☺

"126 to Base: the Jockey Has Eluded Us"

We never caught Neal Ozano. While at the Gateway, Ozano wrote a scathing anti-Parking Services article, which was pinned on the dispatch wall. He owed many hundreds of dollars in fines. Among Parking Services enforcement officers, he was considered Public Enemy #1. Although we spotted his gargantuan boat twice and gave pursuit, he always escaped. He was a Keyser Söze—there and then gone, like a Mediterranean breeze. —CHRIS WANGLER

Hi —
My dad is Board of Governors and I know Interac. Please don't ticket! — Chris Wangler

The makeshift Interac note that was placed on the meter to escape a U of A parking fine. He graciously asks you not to copy it.

Campbell, "but things change." Stay tuned for that one.

Other developments are more subtle but equally telling. A few months ago, Parking Services set up

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The BearTracks necessities

Fine-tuning the U of A's controversial new on-line registration system

BY JAMES ELFORD

The Internet, having long been an excellent way to avoid school-work, now serves yet another purpose for the lazy, shiftless university student of tomorrow. As part of a larger plan to prevent any student from being forced to waste

EDUCATION

precious "study time" (HA!), the University of Alberta has finally shut down their old phone registration process and completed their conversion to the long-awaited, and occasionally criticized, on-line registration system.

BearTracks (as the system is called, in keeping with the ursine motif that marks all truly witty names around the university) has the potential to offer students a plethora of fast, easy and comprehensive services necessary for their education. Unfortunately, the system got off to a rough start, and it has taken some TLC from the registrar's office—as well as some student complaints—to change the system from the Pinto of web-based academic services to a lean, mean registration hot rod (with flames painted on the sides, of course).

Back when people were used to things taking about 50 million times longer, university registration was a three-day orgy of standing in lines. Fresh-faced first-year students and grizzled university veterans would rush between departments and a central confirmation location in a wild stampede of educational violence unseen since the video classic *Class of Nuke 'Em High*. In the 1980s this all changed as the university moved to the Integrated Voice Response (IVR) system, otherwise known as the Telephone Registry. Featuring strange, disembodied voices that were impossible to skip

over and giant tomes from which students would choose their classes, the system was cumbersome and frustrating, but at least it allowed you to register without having to put on your pants—and it was a million times better than running around on campus for three days.

Of course, technology kept evolving and eventually gave birth to its most recent bastard child, the Internet. Eventually, the university decided to utilize this new method of human connectivity to help provide the growing student population with an easier and more effective

way to interact with the university. That was years ago.

Between the mid-'90s and its implementation this past year, the system languished as the university switched between products, developed the system and performed a bunch of other technical voodoo that is far less interesting than it sounds... i.e., not interesting at all. After the long delay, it was a relief to see that BearTracks had finally started up and was ready to replace the aging phone system.

PRESENTLY, BEARTRACKS includes the same features found in the old IVR system, and other formerly separate or nonexistent services and options are being added as quickly as possible. Grade postings, class enrolment numbers, advanced class search features (e.g., by day or time), personalized exam schedules and the ability to change your address or view your financial holds are just a few of the many services the system now offers to students. Even prospective students can use the system, as there is a feature that allows them to check on the status of their application.

While it might not be possible to jam everything into the BearTracks like some sort of hilariously overstuffed clown car, total integration is definitely a goal that the registrar is aiming toward.

SEE PAGE 35

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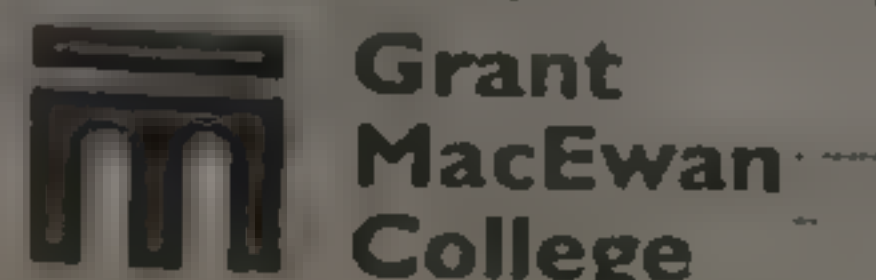


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Animation: 1 of 10 Hottest Careers in B.C.

B.C.'s job market is hot and the Vancouver Sun has declared Animation as one of the 10 hottest careers in the province. According to the Sun, animation "has a low unemployment rate and HRDC estimates are that it will grow at 3.4 per cent a year." The B.C. Animation Industry Study, funded by both the federal and provincial government, found that the total size of the workforce in B.C. increased by 82 per cent between 1998 and 2001 and it projects that the workforce will increase by a further 35 per cent by 2003. The largest percentages of new hires by B.C. animation companies were graduates from B.C. schools focusing on animation

training (44 per cent).

Most, but not all, of the hot job prospects are in Vancouver working for companies like Electronic Arts and Radical Entertainment in the billion dollar games industry. The film and television industries also employ significant numbers, with companies like Mainframe Entertainment, creators of *Reboot* and *Beast Machines* and the animated feature *Babe in the Nutcracker*.

Other employment opportunities in Animation exist in: web, architecture, medical and forensic imaging and other industries that utilize visualization.

Dale Cooper, Program Advisor for the Center for Arts and Technology and a self-employed artist

and animator, says there's also a freelance market in Kelowna waiting to be tapped.

"Telecommuting is a very real opportunity. One of my friends is presently working as an animator in Kelowna for an Alberta-based games company. But even locally there's lots of opportunities. As part of our Animation Program we teach entrepreneurial skills with

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particular emphasis on the bid process, contracts and presentation skills."

Center for Arts and Technology Campus Director, Karl Hourigan, was encouraged by B.C. Minister of Competition, Science and Enterprise Rick Thorpe's recent support of tax incentives for digital animation and new media. "These are growth industries," said Hourigan, "and Kelowna is in a tremendous position to develop into a preferred location for these industries. As we turn out qualified graduates in these areas in the years ahead, I'm sure we'll see tremendous opportunities for our talented students."

Animation Department Head,

Graeme Morris, notes that the game animation sector accounted for more than 78 per cent of total B.C. animation revenues in 2000. "In 2005, the next generation of video consoles will be released and will be fully on-line integrated. This will mean more demand for new and higher quality games and subsequently more demand for game animators. The time to prepare for those jobs is now."

It is no coincidence that iTiVa Corporation has offices within the Center for Arts and Technology campus at the Landmark Technology Center. "We're looking to recruit talent," declares Tom Taylor, iTiVa's CEO. "We're looking for the next generation of animator and sound engineer to work with our next generation software application, crossflux."

iTiVa is the developer of crossflux, a software system that delivers on-demand, cinematic quality video games, TV, movies, etc. to millions of home PCs, TVs and videogame consoles via cable modems and other broadband internet connections.

The Center for Arts and Technology's Animation Program is a two-year program. Intensive and creative, curriculum is strongly

grounded in both the art and the technology of animation in today's high-tech environment. Students have the opportunity to work with state-of-the-art equipment and facilities under the mentorship of experienced industry professionals.

"In addition to the outstanding instructors and facilities, what makes this school different," Morris posits, "is the curriculum—a strong foundation year combined with second year specializations. Our Animation Program is as close to real world as I could imagine."

At the Center for Arts and Technology, training incorporates state-of-the-art, multi-platform graphic and animation stations used to develop skills and stretch the imagination. Instruction includes: the Disney principles of animation; timing skills; life drawing and studies in human and animal forms, kinetics; gesture drawing and portraying expression and mood; character design and development; storyboard design; 3D animation, modelling and visual effects' dialogue tracks/lip sync. Students also work in teams with recording arts students who can provide sound effects, lip synching and original musical scores.

Small classes and personal instruction make the difference as instructors guide students through the development of sophisticated character animation skills.

Life drawing instructor, Lisa Bozzetto adds, "With more than seven years of Animation Studio experience working with Dreamworks and Warner Brothers, I offer students the skills and knowledge needed for the real world."

Morris concludes: "In the second year of our program, students develop their demo reel and refine their technical and creative skills, with the focus being technique over technology. Ultimately, it is the demo reel that employers want to see and that gets them the job. And it is the real world skills and experiences our program offers that will assist the student in keeping their job and advancing in their career."

Animation student Troy Mack agrees. "The Animation Program has allowed me to realize my dreams and bring my imagination to life. What could be more exciting than that?"

He and his fellow animation students are presently completing a comedic animation short, *Drive Me Crazy*, which they are entering in the Okanagan Film Festival. Sundance is on the horizon.

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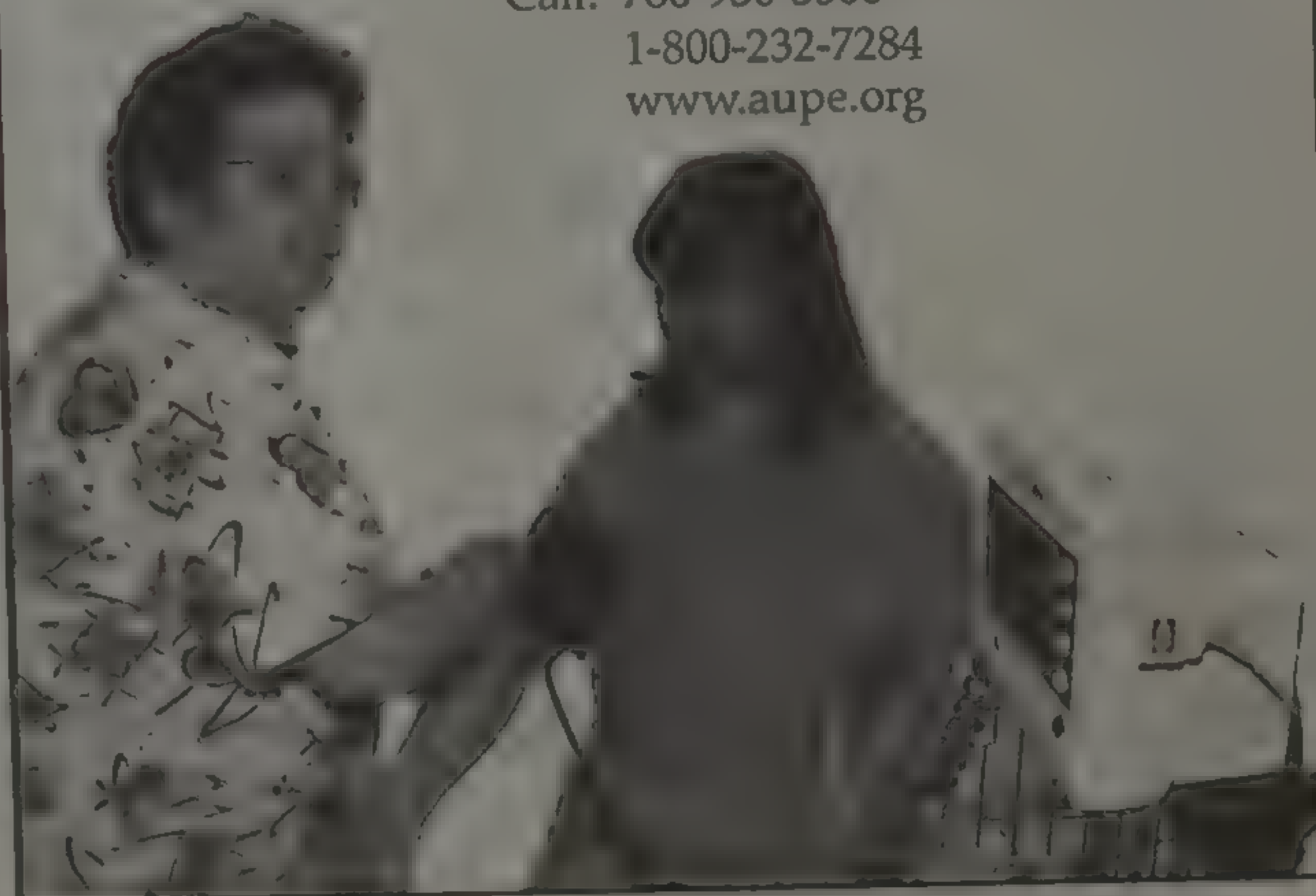
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The CATO campus in Kelowna covers approximately 16,000 square feet across two separate buildings. The college boasts a state-of-the-art digital recording studio with mix-to-picture surround-sound capability. The film soundstage complements extensive digital video, motion graphics, digital media, visual effects and animation labs.

Liberal access to facilities and equipment creates an educational setting where art and creativity blend seamlessly with technology.



recording arts

"Getting better is simply a matter of hard work."

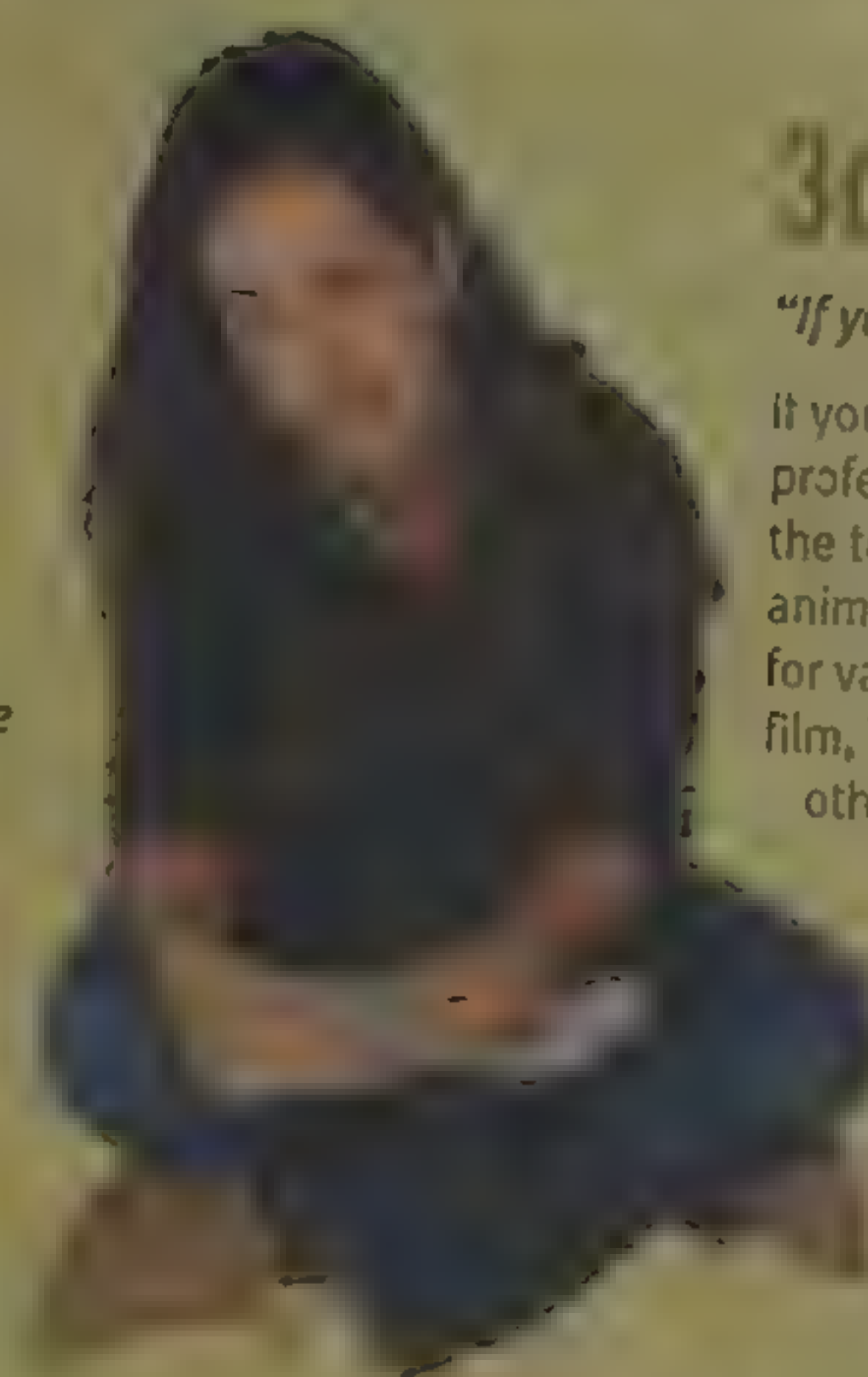
— Bob Rock, Producer

Study in a world-class studio under top industry pros and launch your career as an audio and music professional. Whether you want to pursue a career in recording arts with a music production focus, audio post-production for film and TV, or become an electronic musician or independent entertainment artist/producer, the Center for Arts and Technology can take you where you want to go.

The Recording Arts Foundation (RAF) program offers beginners a solid skill-base in the procedures and equipment used in professional multitrack recording and sound reinforcement environments for music/sound production and post-production for film/video, TV and new media. Students train in a state-of-the-art digital and analogue recording studio using the latest linear and non-linear recording technologies. Also included is discussion of the latest products, issues, procedures and trends in the audio industry.

"With more than 7 years of Animation Studio experience working with Dreamworks and Warner Brothers, I offer the students the skills and knowledge needed for the real world."

— Lisa Bozzetto, Instructor



3D & animation

"If you can DREAM it, you can DO it." — Walt Disney

If you can imagine it, you can bring it to life. Working with professional industry tools like SoftImage XSI, you'll explore the techniques and skills fundamental to professional animation production. Gain hands-on experience and prepare for various careers in 2D and 3D animation in areas such as film, TV, video, games, web, architecture, medical imaging and other industries that utilize visualization.

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digital film

"I'll never produce another film, on film," — George Lucas

Digital film is the independent filmmaker's most powerful tool for translating their artistic vision to the big screen. As a student in our Digital Film Foundation Program (DFP-F), you'll immerse yourself in the filmmaking process and gain a foundation in the film production techniques, theory, equipment, positions and protocols necessary to work as an entry-level crewmember on film, video or TV location shoots. Work on a film set, be an independent filmmaker, produce netcast shows... your career begins here.

Training includes non-linear editing, compositing and visual effects techniques using various software packages such as Final Cut Pro, Combustion, After Effects and Shake, from companies like Apple, Discreet, Adobe and Nothing Real. Students build a solid foundation in the equipment, procedures and theory of modern film and video production.

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"Risk comes from not knowing what you're doing."

— Warren Buffet

Entertainment Business Management (EBM) — Whether you want to manage your own entertainment company, produce shows, events or projects, work as a talent agent or manager, or launch your career in the A&R department of a record label, the EBM program covers all the bases. EBM prepares students for careers in the business and management side of the entertainment industry by providing a broad-based business education coupled with specific industry intelligence and practical real-world experience.

tuition advantage program (TAP)

TAP bursaries are currently available for dedicated, hard-working, goal oriented grade 12 students desiring to enter the Center for Arts and Technology directly from graduation into the June semester. Only students graduating from a Canadian high school in February or June of their grade 12 year will be eligible. TAP provides grants of up to \$2,500 towards a student's first year of full-time study and provides students an opportunity to accelerate graduation and entrance into the work force or exploring personal career potential while saving on tuition. The Application Deadline is April 30 for June enrollment, however, early application is highly recommended as there are a limited number of TAP grants available (6 for each program). Contact a Program Advisor for more information.

x-media — the future of the digital world

"We expect that trend to accelerate throughout the Digital Decade, as the stand-alone PC, TV, telephone, and associated devices are replaced by a world of interconnected user experiences." — Bill Gates

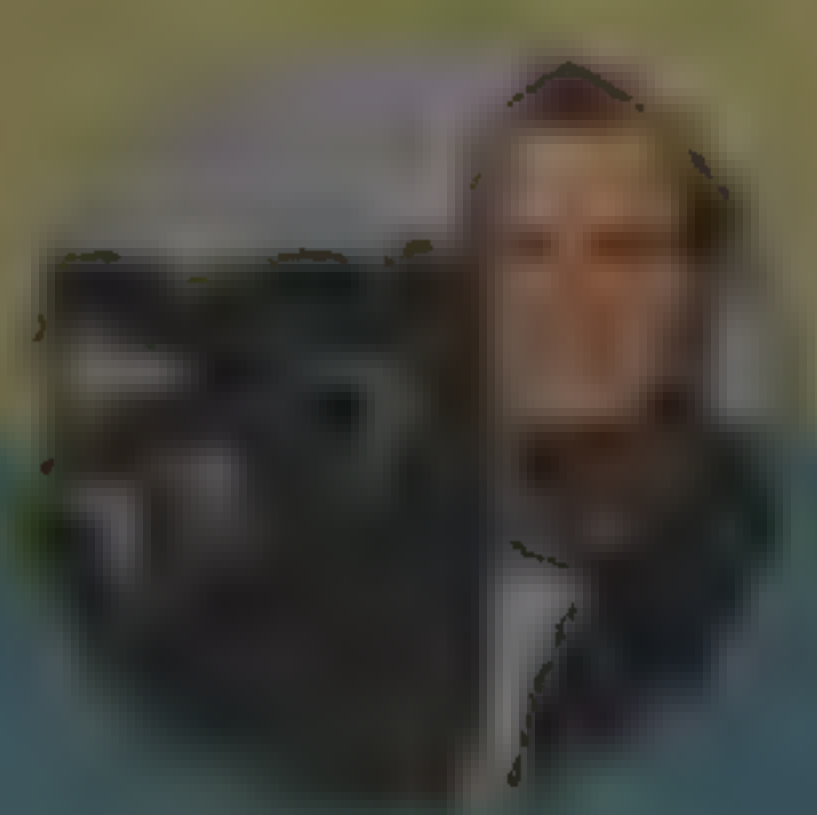
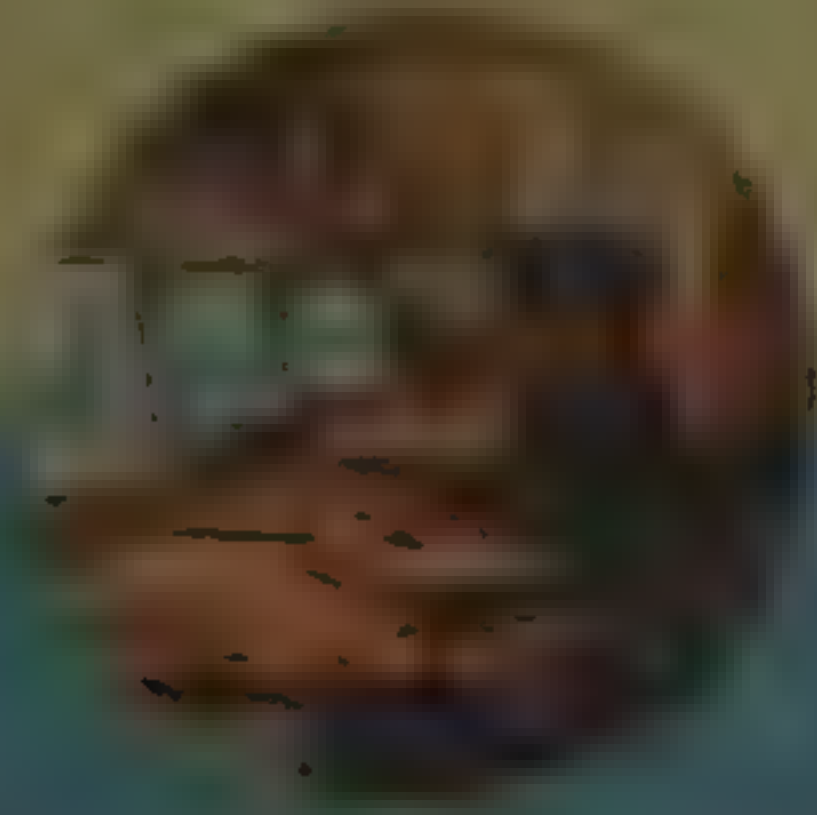
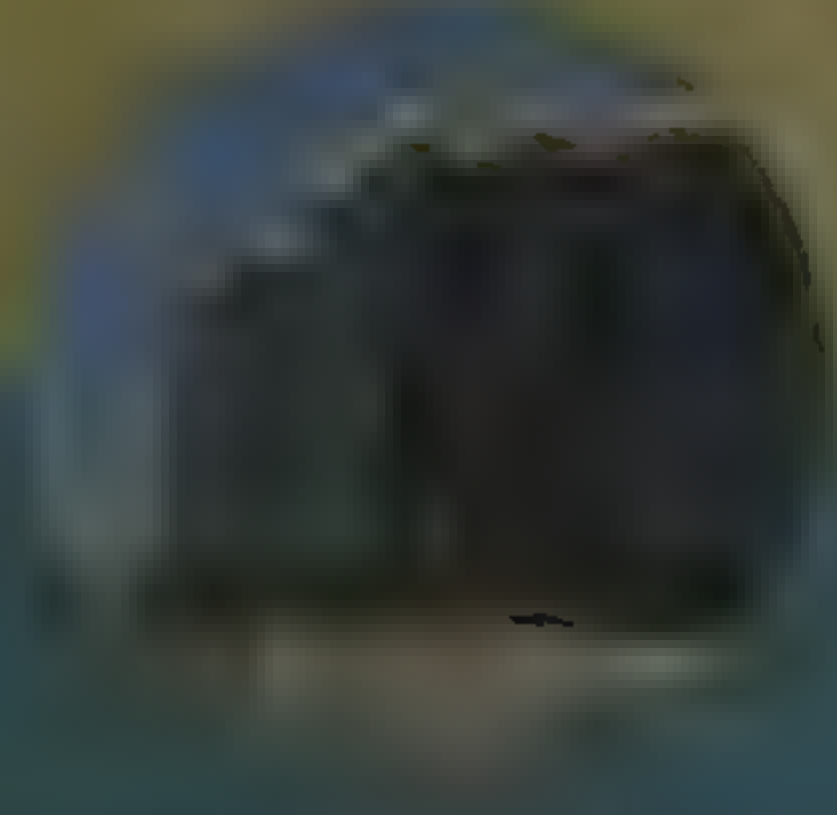
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— Henry James

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M	10 eve	Apr 7	\$260
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4687sp1	Lighting Seminar
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T/S	11 morn/1day	Apr 15	\$395
S	1 day	Apr 5	\$174.41*
S/D	2 days	Apr 12/13	\$299.60*
S/D	2 days	Apr 19/20	\$331.70*

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3109sp1	French II
3116sp1	Intro Italian
3119sp1	Spanish Module 1
3125sp1	Spanish Module 2
3111sp1	Spanish Module 3
3157sp1	Spanish Module 5
3200sp1	Spanish Seminar 1

days	duration	starts	cost
M/W	12 eve	May 5	\$240
M/W	12 eve	May 5	\$240
M	6 eve	May 26	\$165.85*
W	7 eve	May 7	\$195
W	7 eve	May 7	\$195
W	7 eve	May 7	\$195
T	10 eve	Apr 15	\$240
R	13 eve	Apr 3	\$340

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3134sp1	The Business of Freelance Editing & Writing
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3184sp1	10 th Annual Women's Words: Summer Writing Week **

days	duration	starts	cost
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F/S	1 eve/1 day	Apr. 25	\$219.35*
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*Includes GST ** website: www.extension.ualberta.ca/womenswords

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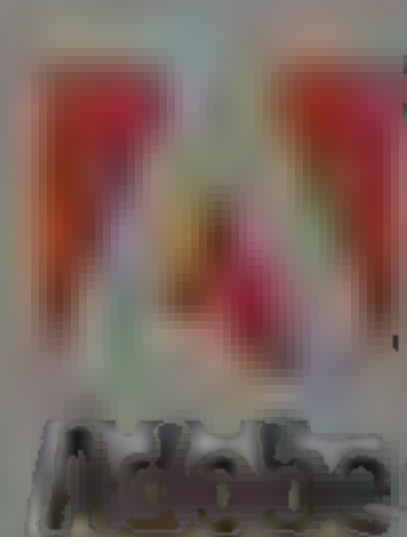
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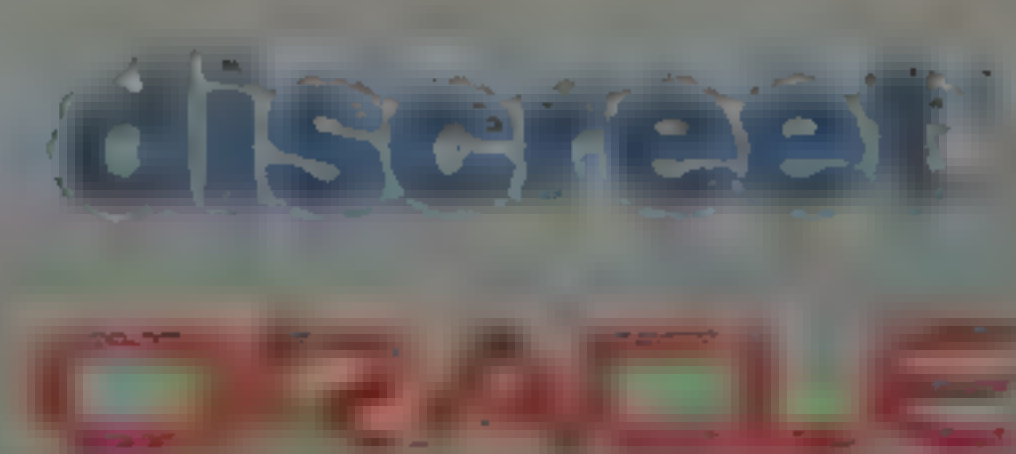
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Registration

Continued from page 29

"We're trying to migrate towards a vision where we have a campus portal," explains associate registrar and director of records Flo DeCoteau. DeCoteau hopes that the system will soon integrate financial services, which presently resides in a "temporary" separate system, as well as a number of staff services that could cut down on paper use. In fact, BearTracks has already saved at least a small forest, eliminating the need for those huge, costly, tree-killing and "out-of-date-before-it-was-even-printed" Calendar and Registration booklets. There is also the added bonus that, while the IVR's toll-free number was restricted to North America due to long distance charges, BearTracks is available to the growing international student population at the same cost as downloading MP3s. Finally, since the system is completely real-time, there are no more 24 hour delays on some of the services.

DESPITE BEARTRACKS' many advantages, the changeover wasn't all sunshine and lollipops—especially in the early months. While the service is widely regarded as an improvement on the phone system, some view the system as a little less than user-friendly. A number of students have complained about the system's navigation, saying it was hard to learn at first. "I've seen much better user interfaces created by students in classes," explains computer engineering student and former VP Academic candidate Chris Jones. "The major problem is the user interface: it's rather unintuitive and unhelpful.... A few simple changes, like making the menus more informative, would go a long way to improving user perception of the system. Some other fixes could include making it easier to switch between terms when registering, and allowing you to register for a class from the search screen instead of having to write down the class number, go find a different part of the system, and then register."

The registrar's office insists that they are working hard to fix these problems—a process that requires a delicate balance of time, money and system capabilities with student complaints acting as catalyst. There is a guide available on the registrar's website (www.registrar.ualberta.ca), as well as an electronic complaint/question form available within BearTracks itself that is supposed to be answered within a day or so.

These complaints play an important part in determining future BearTracks improvements. With only so much time a year available for improving the system, not all problems can be addressed at once, although some have already been dealt with. For instance, when BearTracks first started, it kept hours similar to the

telephone registration system. Some students found this rather inconvenient, presumably because they can only register after watching *The Late Show*, and a flurry of complaints ensued. Because of this pressure, the hours were expanded to a much more reasonable 6 a.m. to 2 a.m. At the same time, there are also plans to release a revamped user interface by November, one that will presumably be more student-friendly and a lot sharper-looking. Former VP Academic and incoming Students' Union president Matt Brechtel was involved in the push to expand the hours, and while he argues that navigation remains an issue, he insists that the registrar's office has been fairly helpful so far. "Generally speaking," he says, "the registrar is pretty good dealing with this stuff. It just took a long time... specifically four months."

HOWEVER, NOT EVERY problem can be solved; when the university went with a PeopleSoft product to develop BearTracks, they took its limitations as well as its strengths. "It's not as if we're designing the whole system again," admits DeCoteau. "We're working with things that are not going to work with our students, that we know are not going to work with our systems." For example, DeCoteau explains that because the system was designed primarily for American institutions that work slightly different than ours, courses that bridge two terms have created some problems. "We know that people will find change hard and there are aspects to the system that we would do differently but we don't have that choice."

With that in mind, the registrar's office continues to work to improve BearTracks and ensure that it will be more than an on-line version of the old telephone system (while falling sadly short of the automated robot slaves we all desire). "We're hoping to make constant improvements on service through the constant upgrades we'll go through, about one every two years," explains DeCoteau, who says that more functionality is a goal of this process. "So it's not done, by any stretch of the imagination. We fully acknowledge that there are ways the system could be better and we hope to make it better, but as a campus we have to move ahead and be financially responsible. If it is good enough for the time being, it has to be good enough until we can make it better."

I personally look forward to the hellish dystopian post-nuclear future where man is ruled by ape and the registration process is completed instantaneously through chips implanted in our brains. By shaving off those precious seconds wasted actually thinking about registering and then going through the ever-shrinking number of motions, students can spend more time doing what they came to university to do: getting drunk. ☺

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Scott Nero is happy to hear your concerns

Guru Digital college co-founded by digital man

By CHRIS WANGLER

The ads for the new Guru Digital Arts College are pretty cool. Along with the college's androgynous logo, they feature a meditative nude woman who is partially obscured by sinewy wisps of blue and purple light. The digitally generated effects speak

to the capabilities of new media, while the nude speaks to the bedrock of all design, digital or otherwise—the beauty of the human form. Taken together, fitting metaphors for a cutting-edge multimedia facility.

Oddly enough, the convergence

of human form and technology also finds a living equivalent in the college's co-founder, Scott Nero. When I meet him in the basement of the Empire Building downtown, where the college is located, he looks the part of a multimedia guru. He wears a dark blue shirt (with a black under-shirt), svelte synthetic pants and flat-toed shoes. But what my eye is drawn to is an interesting device that seems to float on the hair behind his ear.

According to Nero, people hazard all sorts of guesses about what the object might be. "Is it an MP3 thing? Or perhaps some new cellphone technology?" In fact, the device is actually a highly sophisticated cochlear implant which attaches to a magnetic plate inside Nero's head. Through some incredible process (which I don't exactly understand), the device transforms real-world sounds into digital equivalents, which it then feeds into the recipient's brain. Designed by Advanced Bionics, one of the world's leading hearing technology companies, the implant has allowed the "profoundly deaf" Nero to hear again.

He considers it a godsend. In his mid-20s, Nero began to notice a relentless ringing in his head (subsequently diagnosed as tinnitus). Although he was fitted with hearing

aids, he kept increasing the amplification levels, which further damaged his cochlea. Things got worse and worse. "My life became a spiral into an abyss of silence," he says. "For people who are going deaf, the light at the end of the tunnel is that your hearing is gone."

ORDINARY SITUATIONS became terrifying. When Nero got the flu, his hearing would suffer badly. He felt better eventually but the hearing he had lost never returned. Increasingly unable to hear himself

speak, he worried that his voice was becoming weird or unclear. As he

narrates these events, he becomes quite emotional.


One day in his early 30s, he went completely deaf. At the time he taught IT courses at NAIT. He went into work the next day, undeterred, and told his students he would teach them deaf. How? "They communicated with me via MSN Messenger on their computers," Nero says. "Their messages came up on my big screen. It worked great because I could still speak to them and teach, but many of the shy or quiet students just opened up."

At Guru, the teaching philosophy is equally innovative, with the added bonus that Nero can now

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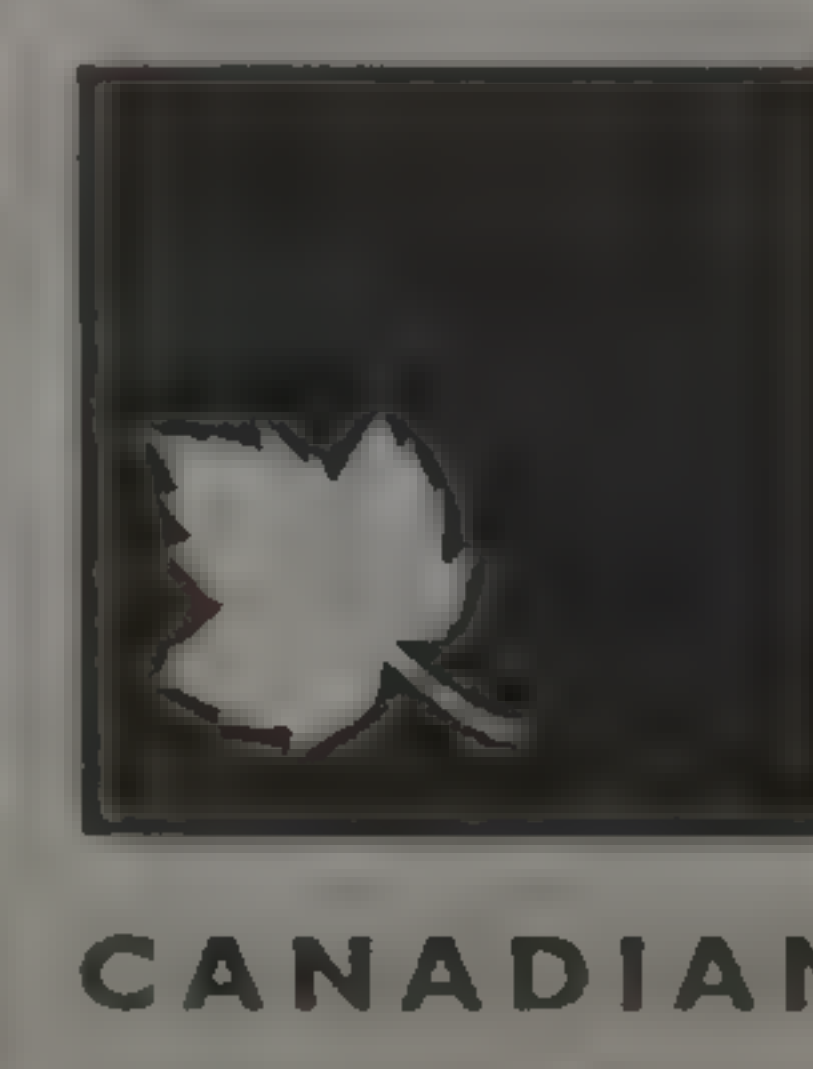
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Scott Nero

hear his students. He and co-founder Win Gies bring many years of experience to the table, having developed some of the other major multimedia programs in Edmonton, most conspicuously NAIT's.

But Guru is much different. Gies explains: "The word 'guru' means 'mentor,' 'spiritual advisor,' 'recognized leader in a field.' We want our students to look at us as mentors. They should strip from us every bit of knowledge that we have and then surpass us." In other words, the point is not to produce multimedia automatons, as other colleges might, but rather dynamic "digital media producers." Former students of Nero and Gies will teach at Guru, and both enjoy watching students thrive in an environment of creative exchange. The goal is to foster community among future trendsetters in the industry, which tends to be quite rigid and competitive.

THE ENVIRONMENT is ideally suited for this purpose. The single classroom, which is hardwired with the latest bandwidth technology, is overloaded with brand-new Macs and PCs. Students are expected to become fluent on both operating systems. The curriculum, which is capable of evolving with changing trends, consists of advanced instruction in Adobe and Macromedia software, as well as grounding in the theory behind communicating digitally, whether on the Web, with wireless technology or in a number of emerging technologies. By the end of the six-month program, graduates walk away with polished portfolio that they can present to prospective employers.

For downtime, students can adjourn to the so-called "break-out room," an ideal venue for brainstorming, or just relax in the Zen minimalist "chill space," which is attached to a well-appointed kitchenette. Yoga and meditation classes round out the experience—helpful preparation for stressful IT workplaces in which burnout is not uncommon.

Nero can barely believe his good luck. "It's an extraordinary job, it's an extraordinary city and an extraordinary industry," he proclaims. Better still, he wants to ensure that others with hearing loss will be able to explore careers in multimedia. To this end, Guru offers

one full scholarship to an implant recipient who meets the admission requirements. After hearing his remarkable story, I can't think of a more admirable gesture. ☉

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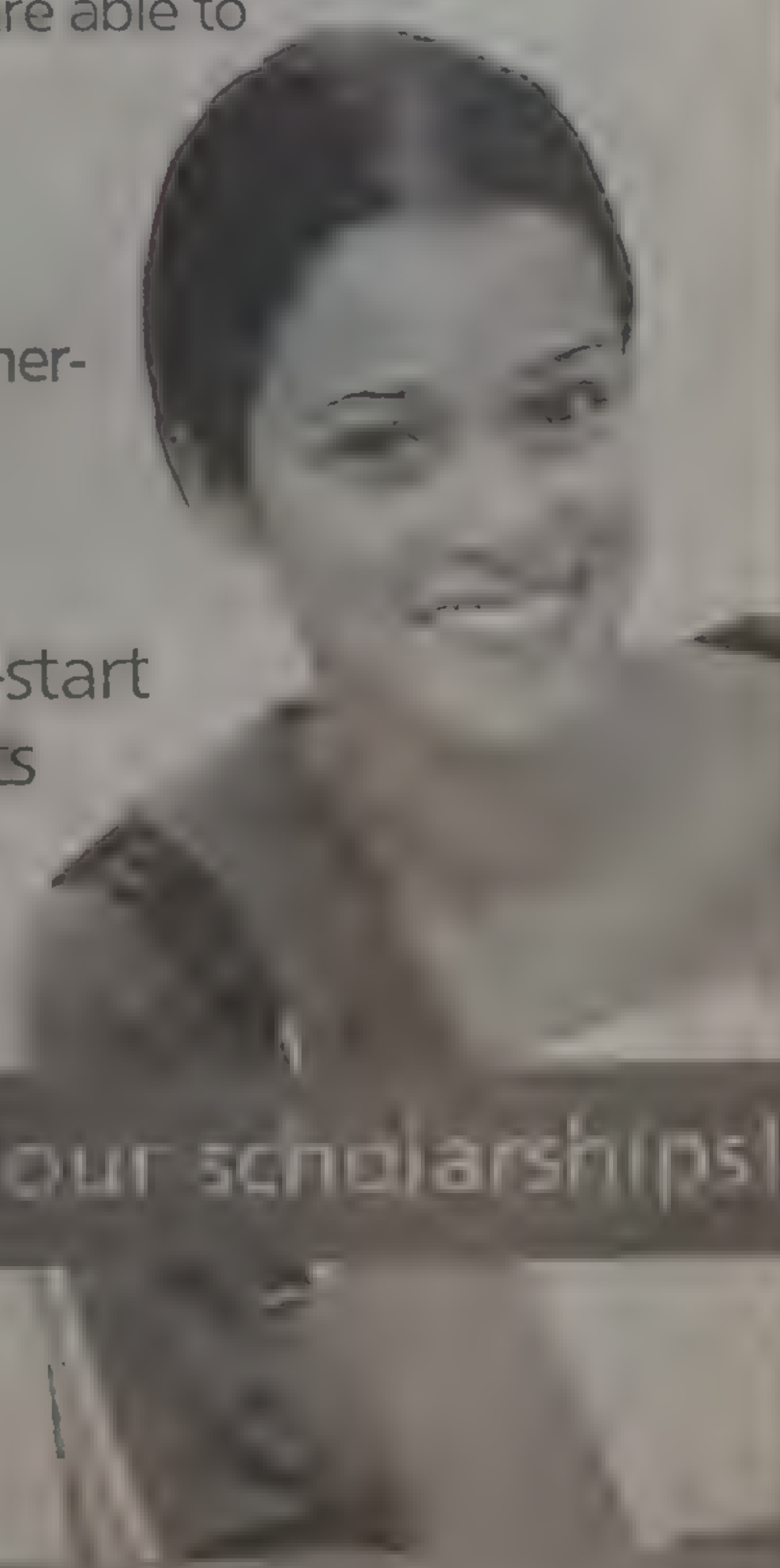
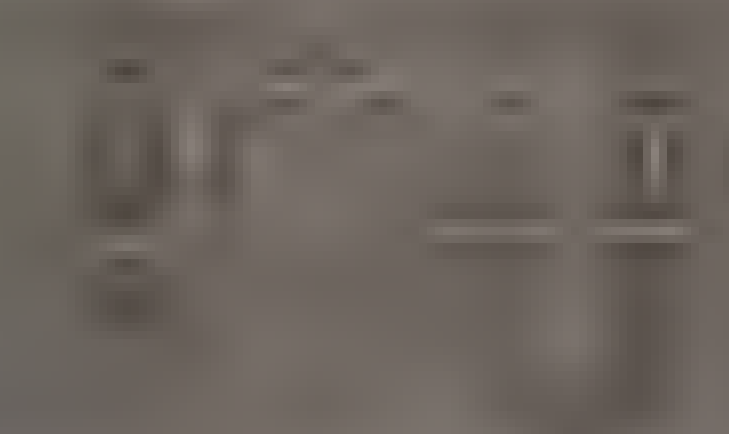
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BY HEATHER ZWICKER

WAIKIKI, HAWAII—"If everybody had an ocean..."

I have a terrible admission to make: I know the lyrics—all of them—to every Beach Boys song

ever produced. I'm not proud. All I can say in my defence is that I learned these songs during an impressionable period in my life—a time, moreover, when I owned only three cassettes and one tape deck. In spite of my long association with the *theory* of surfing, however, it's only recently that I became acquainted with the *practice* of surfing.

My girlfriend, who loves anything published in flyer form, sussed out a company to teach us.

"These guys are all firefighters by day," Mo said, "which means they're thoroughly trained in life-saving techniques, which, face it, at our age is no bad thing!" I was

EDUCATION

still a little dubious; she said she'd pay; I said, sure, what the hell, I'd give it a go. And it was amazing.

Kevin and Todd, two thirds of "Hawaiian Fire," picked up the 11



Boards of trust: Hawaiian Fire's surf school

of us (not just that nice couple from Boston who brought the Oreo cookies for us to share, but the other six of you Edmontonians, too) at various Waikiki hotels. Thanks, whichever one of you brought up the topic of weather: it meant we talked about winter all the way out of town. We were taken to a quiet beach outside Honolulu so that (1) nobody we knew could watch us; (2) we would not be a danger to ourselves and others like we might be on the crowded beaches of Waikiki; and (3) if any of us didn't come back alive, after signing the insurance waiver ("I understand that surfing is an *inherently* dangerous sport"), no one would be the wiser.

But my skepticism is perhaps

ungenerous. These guys are firemen who believe in safety first. We all had to wear rashguards, the sexy little surfing shirts designed not just to protect us from the boards, but from the sun as well: "We're firemen; we're all about preventing burns," Kevin quipped. "And we'll start with a water safety lesson." Although I resisted dropping any actual Beach Boys quotes, I did ask a question or two just to show I was on the ball and theoretically up to date (okay, okay, and maybe a little bit to make a play for teacher's pet).

THEN CAME BEACH training. You put your board on the beach, lie on

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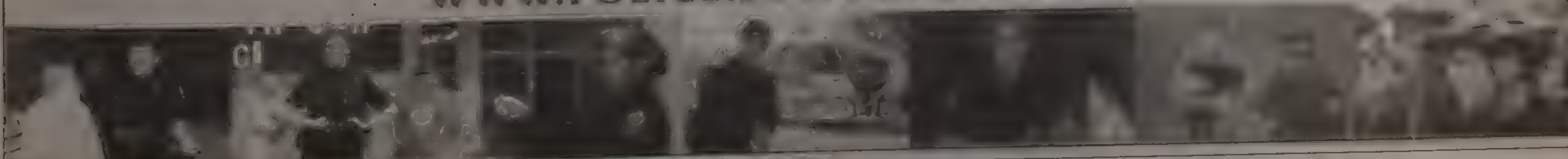


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Surf school

Continued from page 38

it in your paddling position, and practice "snapping up," which basically means vaulting from comfortably lying on your stomach to Virbadrasana II in one smooth motion. After years of yoga, I was a natural, if I do say so myself. "Perfect," was how Kevin put it. And "perfect again," this time with a gratifying nod. (Mo, I noticed, got only one "perfect" from the teacher.) Then, out to the water in our reef shoes and rashguards, we paddled, and paddled, and paddled, and paddled... to roughly the centre of the Pacific Ocean. Now, that may not sound like much, but here's the thing: before you even start paddling, you arch your back like a Chinese circus acrobat so that you are balancing on the tips—the undertips—of your rib cage. Back

arched, head up, arms deep, you head out against the ocean current to catch a wave. It's kind of a long way.

But the instructors are standing there to help you out. Ronnie (sparkly eyes, huge pipes, dark brown skin, tiny goatee, Gilligan hat) grabbed the tail end of my board and reminded me of all the things I learned on land. Yeah, yeah, I said, I know. "You ready?" "Yup!" "I'm going to give you a little push into this wave. You really ready? You'll have to paddle a little more—GO! PADDLE PADDLE PADDLE PADDLE!!!" He shoved and I reached for China and pummeled my arms as fast as I could, not sure what was going to happen.

And then I could feel it. The wave creeps up under the tail of your board and slides toward your knees, insistently surging you forward—and that's how you know you've caught it. From this point on, you and the board and the

wave are all moving together at the pace the ocean sets, and it feels like there's no going back. It's a moment of total commitment and irreversible subordination. But it's not the feeling that's most amazing; it's the sound. One minute you're lying quietly on a board in the middle of the ocean, and then all of a sudden with a ripple and a whoosh you're actually *in* the wave. You can't hear anything else, just the rush of water at your back. Nothing exists but you and the board and the demon sea. "Snap up!" I thought, and I did it.

SORT OF. I'M NOT really sure what happened, but I fell off the left side of the board with a clunk and a tug as the leash kept my board from heading into shore without me. Nobody's perfect the first time. (Although Mo, I'm sure, would like me to report that *she* stood up the first time. She probably got a better

push, I thought.) Undeterred, I paddled (and paddled and paddled) myself back to Ronnie, and we tried again. That time, I fell off the right side of the board. The third time, a pearl dive right off the front. Then the back. Then the side again. That time I went back to Ronnie and said, despairingly, "But I was so *good* on land—Kevin said I was *perfect*!" Ronnie just laughed. "We're all experts on land."

The next time, I actually caught a wave and managed to ride the whole thing standing. Now, I didn't have a lot of grace and there was absolutely no style, but I wobbled to the right and I



Mo Engel

Heather Zwicker returns to shore from the centre of the Pacific

wobbled to the left and waved my left arm spastically in the air and threw my right hand down to the board and one way or another managed to stay on the damn thing. I wasn't sure how to finish the run, but no worries: I just fell off whichever side felt neglected and paddled right back out to do it some more. Surge, *whoosh*, snap! I was back at it again, feeling the full ferocity of the now-ineptly-named, it seemed to me, Pacific Ocean. "I'm surfing, I'm surfing, I'm surfing—I'm sitting on top of the world!!!" I yelled, waving to Mo on the beach, promptly causing myself to fall off the board again. On second thought, I was actually ready for a little break by that point.

I clambered back to shore and looked back proudly at the waves I'd mastered, only to be humiliated anew. Those waves, the "full ferocity of the ineptly named 'Pacific' Ocean"? One to two feet high. That's it. Tiny, the kind of surf I'd normally scorn to swim in. I gaped, slack-jawed. Then I shrugged, grabbed my board and, ignoring the searing pain in my exhausted arms, headed back out to the middle of the ocean to catch a few more. ☺

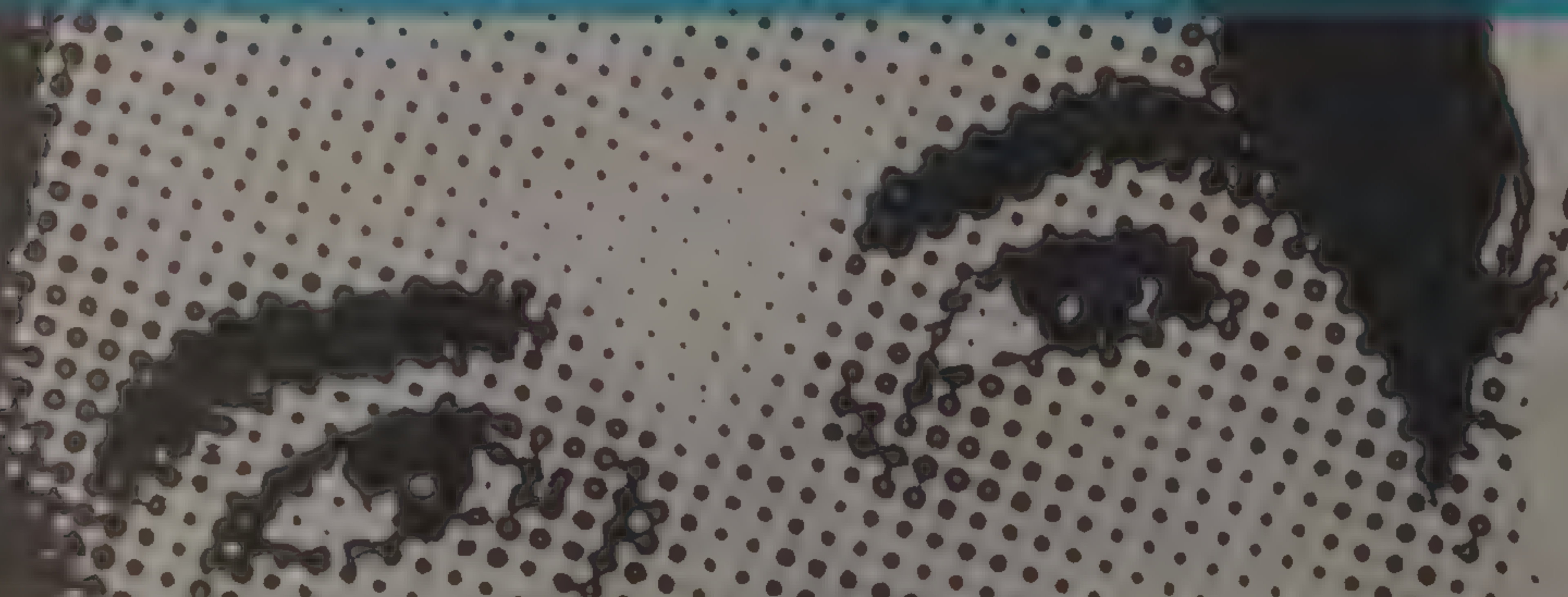
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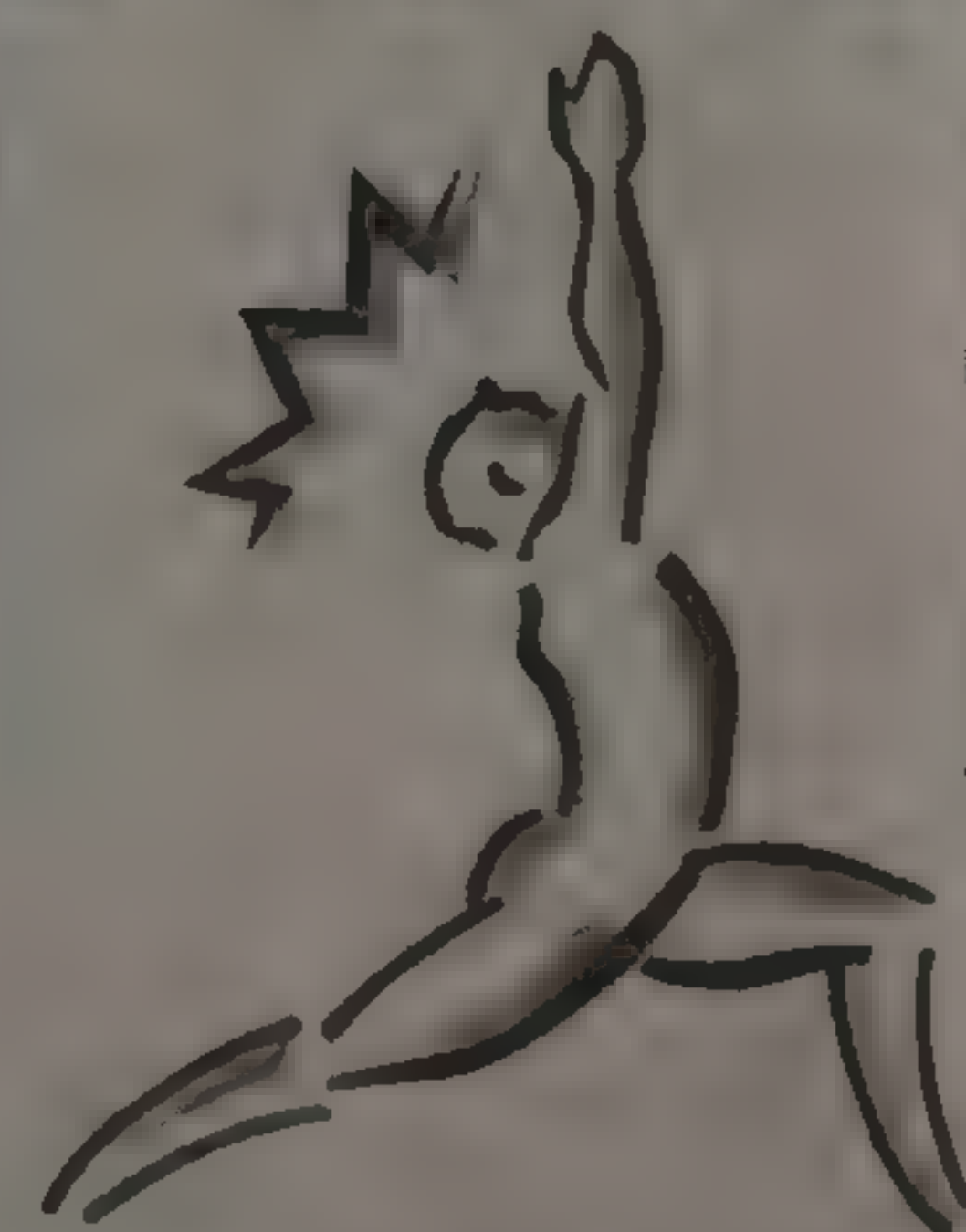
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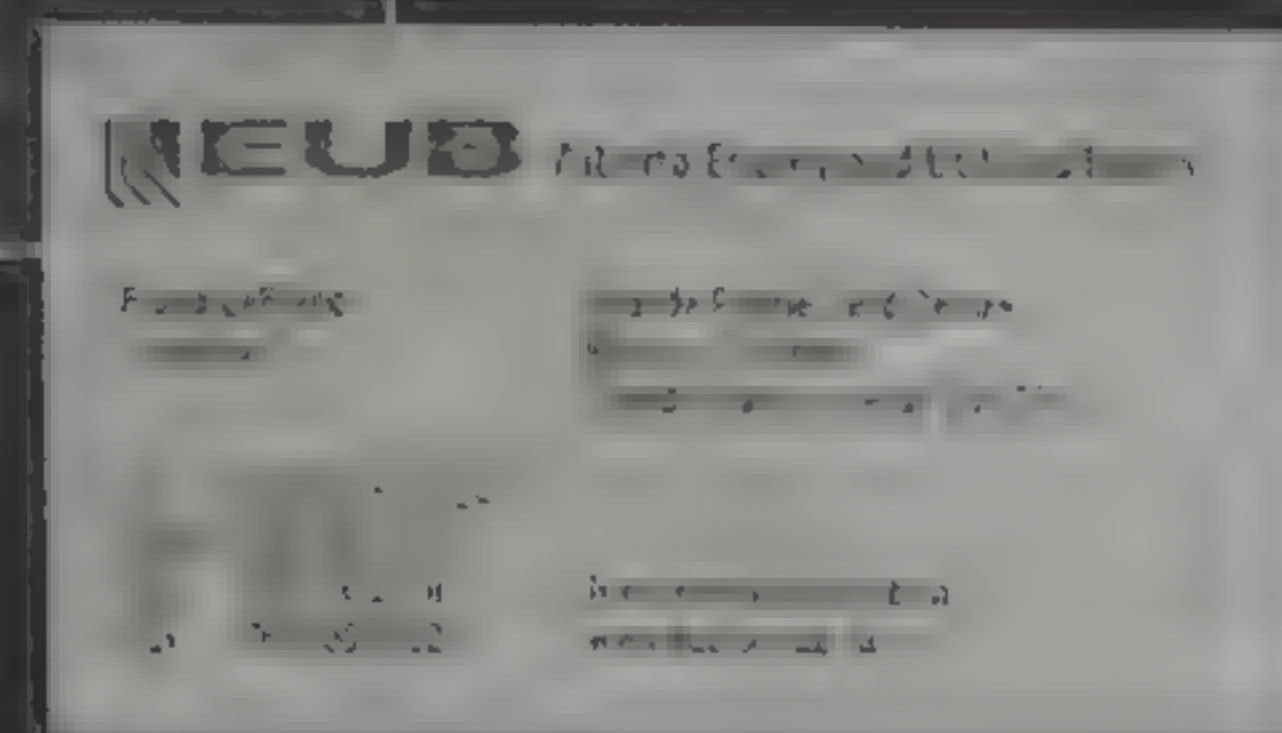
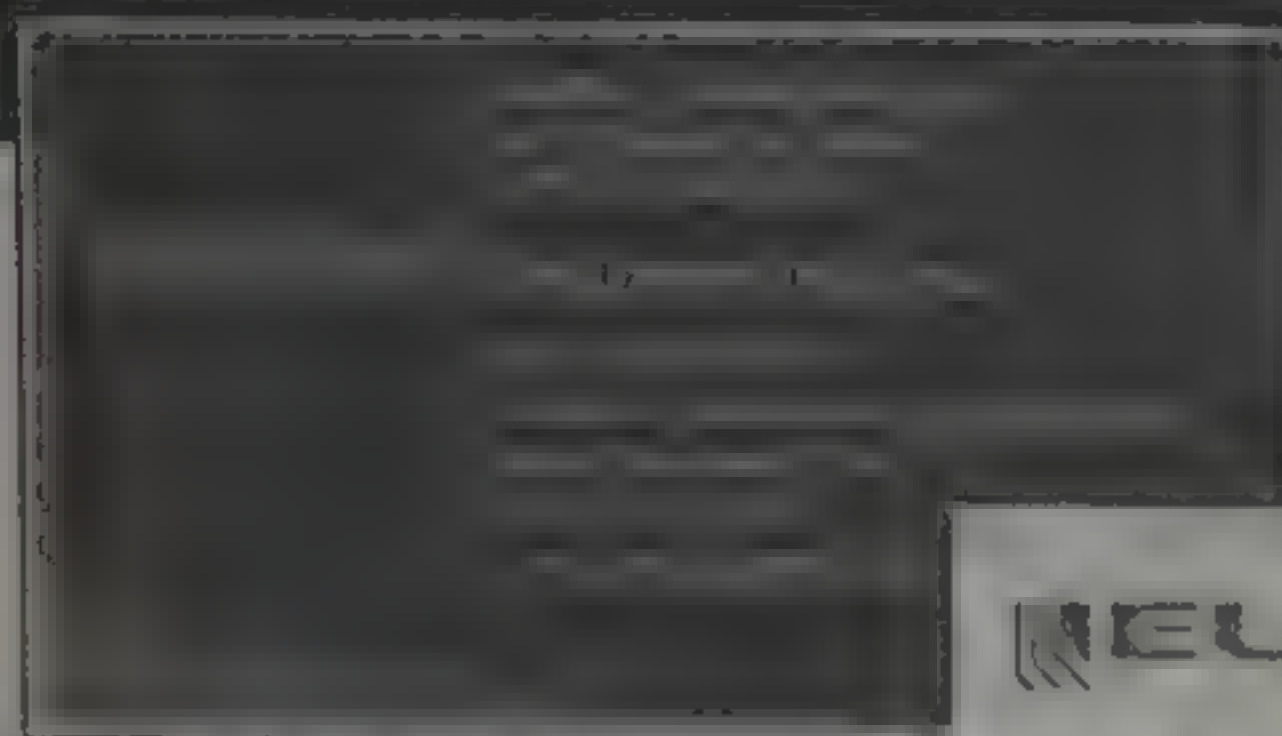
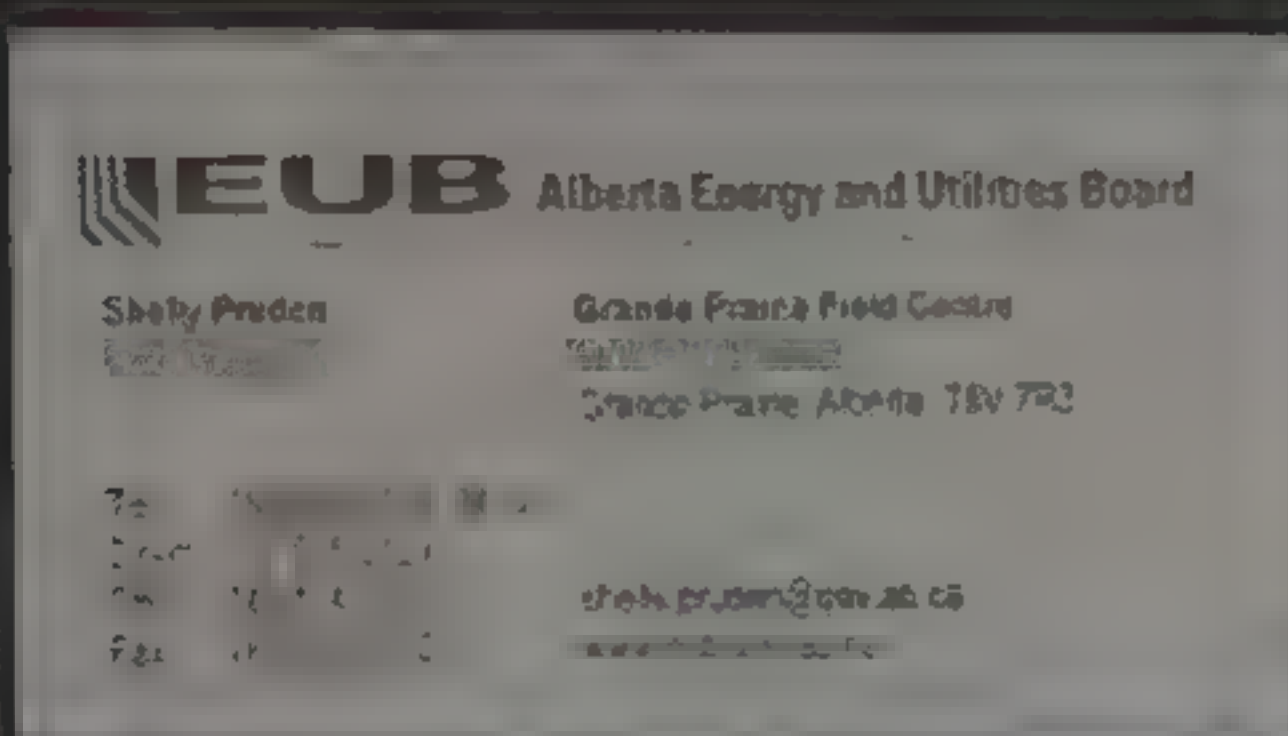
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Music Notes

Continued from page 22

where extremely uncomfortable. I figure that's probably Toronto. I'll be forced to figure shit out because I'll be hungry and worried."

Here comes the Duane again

Duane Steele • Horizon Stage (Spruce Grove) • Fri, Mar 14 Duane Steele has run the gauntlet of country music. Born in the small Alberta town of Hines Creek, he was the frontman for Edmonton-based country band Rock 'n' Horse before pursuing a solo career in Nashville in the early '90's. After a five-year run of songwriting that produced two hit records, he looked back to his northern homeland for a brief change and a chance to recharge his batteries. "I came back to sort of regroup and carry on with my career and stuff up here," he says from his home in Red Deer, "but once I got back I said, 'Wow, I missed this place,' so I decided to stay."

Although Edmonton's current deep freeze has even hardened Canucks dreaming of warmer pastures, Steele's enjoying life back home. He thinks Canada is full of talented and successful musicians and songwriters, but he misses diving head-first into the hustle and bustle of Music City. "Nashville is a very inspiring place as a musician," he says. "Songwriters especially. Some of the world's best songwriters choose to live there and work out of there. So if you're lucky enough to sort of get into that songwriters circle—which I had a stint in—you get to meet some really cool writers and artists. So it's very inspirational."

Steele's last album, *I'll Be Alright*, came out in 2000. He's accumulated "a shwack of new songs" since then, though, and is now ready to start pre-production on a new disc. Without the financial backing of a major label, it's important to let things run their course before hurrying back into the studio. "It's time [for a new disc]," he says. "As an independent artist you sort of have a lot more time to work through albums and make sure you make some money."

Steele has always sought out different venues for his music. This winter he headlined Tom Jackson's Huron Carole across Canada, then did a train tour from Montreal to Vancouver, stopping to sing Christmas songs from the boxcar in a few towns each day. After some recent shows with country legend Ian Tyson, Steele decided to forgo his usual electric band and try his hand at an intimate acoustic concert. "So it's gonna be my songs," he says, "only presented in a broken-down, front-porch, acoustic kind of thing."

The Hooples in stereo

Nothing at All • With Pangina • Seedy's • Fri, Mar 14 This weekend, not only will a dedicated Edmonton band be unleashing a brand-new album upon our fair city, but fans are also getting a double-dose of Monique Hoople. The singer for Nothing at All since 2000, Hoople also picked up the

bass last September for gal group Pangina. She'll warm up her big night with them before stepping in front of the microphone and celebrating the release of Nothing at All's self-titled new album. The beneficiary of the night, though, is Eddie Van Halen—that's the nickname of Hoople's van, which is now being shared by the two bands. All proceeds are going toward sprucing up poor Eddie and fitting him out with an extra seat to accommodate recent additions to the Nothing at All lineup.

The night will also be a welcome back for original NAA guitarist Chris Glavish, who's returning from Amsterdam and will now join the group as a permanent member. Pat Sharmin is also

being thrown into the mix as a guitarist, so some careful planning is in the works to manage the balance. Hoople, who already lives with Sawan, says the other two guitarists are moving into their place to cut down on driving time and schedule conflicts. Although the band is no stranger to the comings and goings of musicians, Hoople says they're hoping this lineup will finally stabilize the band. "I like to think it's not because we're difficult," Hoople says honestly. "Like, we try and have fun, but yeah, we do work and we make you go out of town and put up posters in the cold and all the stuff that really isn't so fun."

"It gets really foggy," Hoople continues, explaining the band's murky past. "Every time we have a gig, I actually run into someone who's like, 'Oh yeah, I used to play in Nothing at All for six months back in '97' or something like that."

Their new album is only the first cog of a master plan. Knowing they needed to achieve a certain level of recording quality in order to garner some government funds, Nothing at All traveled to Calgary to work with Dave Alcock at his Sundae Sounds studio. "I think his is one of the only studios that does analog in Alberta," says Hoople. "I was really set on doing [analog] just because it does so much better with girls. It just picks up a lot of the little overtones and the warmth of a female voice that I found was really, really missing on our demo." —JENNY FENIAK

Hooked on spastics

St. Vitus Dance • With DJ Nik Rofeelya • New City • Fri Mar 14 St. Vitus's Dance is actually the common name for chorea, a disease that causes uncontrollable spasms of the body and frothing at the mouth. So when Victoria artist Steve Campbell started making his dark industrial music back in '98 he decided St. Vitus Dance perfectly captured the



Big John Bates and The Voodoo Dollz • With the Raygun Cowboys • New City • Thu, Mar 6 • reVUE On one of the coldest nights of the year, the weak stayed home with their hot chocolate and their DVD players while the smart warmed their bones around a psychobilly fireball. The Raygun Cowboys piled up the kindling with an impressive set of thump and tumble before Big John Bates threw on the gasoline with his volatile three-piece band. They belted out everything from psychobilly to surf—including a white-hot psycho cover of "Too Drunk to Fuck." Then the Voodoo Dollz, a pair of burlesque bombshells, sparked the whole thing up. From naughty nuns in PVC habits to red-flamed devil girls, these girls had costumes (and moves) that would make any single-perjealous. The drooling crowd didn't know who to cheer for, but they leered and clapped at the right times and managed not to throw any loonies. —PHIL DUFFRON

spirit of the sounds he was producing. "You just get this really morbid picture of people twitching and frothing all over the place," says Campbell. "It's very unsettling, but on the other hand it [describes] what my earlier music was."

Two hot underground discs brought Campbell to the attention of Germany's Dependent Records, who signed him and released *Hope* just last month. It's an amalgam of the best of the earlier releases and new material under a less virulent acronym. "Since then I'm known as SVD," he says. "Partly because I've grown a little bit as a musician and my stuff isn't quite as morbid as it used to be. I'm still ingrained with the name, so the label and I came up with a happy medium that I'm semi-happy with."

A year ago SVD picked up two more players, Tim and Justin Hagberg, to make the leap from studio to stage and start playing live. "Just like anything else, there's definitely a learning curve," says Campbell. "It's basically what you make of it. I've seen a lot of industrial shows in Vancouver and whatnot and I didn't want it to be a karaoke show like a lot of electronic bands tend to be. I didn't want it to be two guys and two synths and that's it. I just find that boring. So we really spent a lot of time building up a live show before we ever went onstage."

Campbell says SVD is trying to blur the boundaries between musical genres—they call their brand of music "hard electro-rock," which blends the dark broodiness of industrial and the mainstream (at least in Europe) appeal of future-pop, mixed with instruments like the cello, viola and guitars. "We're sneaking in there," he says, "but we're sneaking in because we're not using the word 'industrial' that much. I find that whenever we use the word 'industrial,' people just get turned off. People don't know what the hell industrial is anymore." ☺

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WINSPEAR CENTRE The World at Winspear: Toots Thielemans (jazz, chromatic harmonica) with Kenny Werner (jazz, piano); 8pm;

WOODCHUCK COMMUNITY HALL Uptown Folk Club open stage; 7:30pm, 7pm (sign-up); free (member)/\$3 (non-members)

YARDBIRD SUITE D.C. Bellamy (blues)

ZENARI'S ON 1ST Don Berner Trio

CLASSICAL

EDUCATION HALL Faculty and Friends: Music for Two Pianos featuring Roger Admiral and Joachim Segger (piano); 8pm; \$12/\$7 (seniors/student); tickets available at TIX on the Square (420-1757), U of A Department of Music (492-0601), door

MUTANT HALL Edmonton Classical Guitar Society presents Johan Foster; 8pm; \$18/\$15 (student/senior ECGS member; tickets available at TIX on the Square (420-1757), Avenue Guitars, The Gramophone, door

WEST END CHRISTIAN REFORMED CHURCH The Edmonton Youth Orchestra features the Senior Orchestra with Michael Massey (conductor); 8pm; \$10/\$7 (senior/student); tickets available at TIX on the Square (420-1757), EYO (436-7932), door

DJS

THE ARMOURY Heaven and Hell: top 40 dance, retro

BACKROOM VODKA BAR Top 40 with DJ Sunni Sidhu

BILLY BOBS Top 40, country with DJ

BOOTS Retro Disco: retro dance

BRONZE ON 5TH Friday Night Fever: top 40, hip hop, R&B

BUDDY'S NIGHT CLUB Top 40 with DJ Arrowchaser

CADRE NIGHTCLUB Funktion Friday: hip hop, R&B with Beatmatrix Sound Crew (Calgary), DJ Invinceable, MC J-Money

CLIMAX AFTER HOURS House, trance with Mr. Anderson, Shortee

COWBOYS Ladies Night: top 40

HALO Pulse; progressive with Darcy Ryan, Mike Shoaf

JOINT NIGHTLIFE Fresh Fridays: Fresh Fridays: R&B, hip hop with Urban Metropolis

MAJESTIK Hip hop with DJs Suspect, Jpleeze and Westkeyzel

THE ROOST House with Alvaro, Headspin, Diabolik, Topaz, Yvo

ROXY ON WHYTE Top 40 with DJ Extreme

SAVOY Eclectronica with DJs Bryana, Chris

STARS NIGHTCLUB 17th Annual Edmonton International Film Festival jam and celebration with Old Reliable and DJ Rage; 9pm door; \$15; tickets available at EIFF (423-0944)

STONEHOUSE PUB Top 40 with DJ Clay

SUBLIME Hard dance with Astrotrip, S2

TONIC AFTER DARK Fluid Fridays: Top 40 dance with DJ Philler

Y AFTERHOURS F&@K It Fridays: house, hard dance, d'n'b with Tripswitch, Sweetz, Remo, Bounce, Old Bitch, Jameel, LP, Degree and MC Flowpro, Colin Rutt

SAT
LIVE MUSIC

A STARS Jay's Retro Party; 9pm door, 10pm show

BLUES ON WHYTE Joe Houston; \$3 cover

BOONIE DOON COMMUNITY HALL Alberta Roots Music Society presents Ranger Creek Wranglers (CD release party); \$12 (adv.)/\$15 (door); tickets available at Blackbyrd Myoozik, Myhre's Music, Southside Connection, TIX on the Square (420-1757)

CASINO (EDMONTON) Looker (pop/rock)

CASINO (YELLOW-HEAD) Pam Proud (pop/rock)

FESTIVAL PLACE The Barra MacNeills (Celtic); 7:30pm; \$22 (cabaret)/\$19 (theatre seating), or dinner and show \$42 (cabaret/\$39 (theatre seating); tickets available at Festival Place box office (449-3378), TicketMaster

FOUR ROOMS (DOWNTOWN) iBombal

FOUR ROOMS (ST. ALBERT) Blake Kinley Trio

FOX AND HOUNDS Stronger Than Blood, Passado

GRINDER The Dangerous Guise; 9pm-1am

HIGHWAY CLUB

Patrick's Day Celtic Feast featuring Gary O'Brian

J AND R'S Mr. Lucky (blues, boogie, R&B); 9pm-1am; no cover

J.J.'S PUB S.I.N. (rock)

KELLY'S Neal MacDonald

KING'S NIGHT PUB Firewater

L.B.'S PUB Nash Ramblers

LONGRIDER'S Alan Frew with Glass Tiger and Ten Inch Men; \$15

NASHVILLE'S ELECTRIC ROADHOUSE Patrick's Day Party: Captain Tractor; \$10, tickets available at TicketMaster

OSCARS PUB Alan Clark

POWER PLANT Whitey Houston with Lime, and Mango Chutney; fundraiser for the U of A Musician's Club; no minors; 8:30pm (door), \$7

RED'S St. Patty's Day Bash; McQuaig; \$4 after 9pm

SEEDY'S O (the band formerly known as Metallica), The Skinny

SHERLOCK HOLMES (CAPILANO) Ron Pederson

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Tony Dizon

SHERLOCK HOLMES (WHYTE) Boom Boom Kings

SIDETRACK CAFE Carson Cole, Madhatter; \$8

SPORTSMANS CLUB Elsi Osborne

STARS NIGHTCLUB Hip hop, top 40 with DJ Ragae; 9pm door; no cover until 10pm

URBAN LOUNGE Rotting Fruit; \$5 cover

YARDBIRD SUITE D.C. Bellamy (blues)

CLASSICAL

CONVOCAION HALL The Daedalus Quartet, 8pm

WINSPEAR CENTRE Symphony for Kids: The Edmonton Symphony Orchestra with the Magic Circle Mime Co; David Hoyt (conductor); 8pm

DJS

THE ARMOURY Top 40 dance

BACKROOM VODKA BAR Flava: hip hop with Shortround

BILLY BOBS Top 40, country with DJ

BLACK DOG FREEHOUSE Brendan's Sausage Party: obscure indie rock with DJ Ballhog

BOOTS Flashback Saturdays: retro dance, house with Derrick, Manny Mullatto

BUDDY'S NIGHT CLUB

Animal Night: top 40 with DJ Arrowchaser

CRISTAL LOUNGE Urban Saturdays: hip hop, R&B with DLP Sound Crew

CLIMAXX AFTER-HOURS House, hard dance with Wil Danger, Tomek, LP, Protégé

DONNA'S Jungle Love: d'n'b with DJ Celcius and

HALO For Those Who Know: deep house with Junior Brown, Remo

MAJESTIK Naughty Schoolgirl Night: house, trance with MD, Trapz, Big Daddy, Joeboo

ROXY ON WHYTE Top 40 with DJ Extreme

SAVOY Deep house with Ariel and Roel

STARS NIGHTCLUB Hip hop, top 40 with DJ Rage; 9pm door; no cover until 10pm

STONEHOUSE PUB Top 40 with DJ Clay

SUBLIME house, trance with Manny Mulatto and Locks Garant

TONIC AFTER DARK Surreal Saturdays: top 40 dance with DJ Philler

WINDSOR BAR AND GRILL Sonic Assimilation: electronica with Lowtek, Waterboy, Mmm, 68K, Galatea

Y AFTERHOURS Mayhem Saturdays: house, trance, hard dance, breaks with Charlie Mayhem, Crunchie, Anthony Donohue, David Stone, Derkin, Juicy, Donovan, Jaw-Dee, Dave Thierman, Mike Shoaf

SUN
LIVE MUSIC
CAPITOL HILL PUB

Open stage hosted by Backstreet Rob and Co

FESTIVAL PLACE Guy Davis (blues); 7:30pm; \$22 (cabaret)/\$19 (theatre seating); tickets available at Festival Place box office (449-3378)

JOHN L. HAAR THEATRE Percussion Ensemble; 7:30pm; \$5/\$3 (student/senior)

THE SETTLER'S CABIN The Bluehouse; 7:30pm (door), 8pm; \$18

SIDETRACK CAFÉ Punchline Scramble: Superhoney, DJ Dudeman; \$6

CLASSICAL

ALL SAINTS ANGLICAN CATHEDRAL Sundays at 3: The Royal Canadian College of Organists presents Edward Connell; 3pm; \$14/\$12 (student/senior)/free (children 12 and under); tickets available at TIX on the Square (420-1757)

CITY HALL Vimy Ridge Academy Massed Band, Black Gold Concert Band; free

MUTTART HALL Fairytales and Northern Lights: Don Ross (clarinet), Andrew Creaghan (guitar), Debra Belmonte (violin), Eva Bostrand (soprano), Stefan Jungkind (viola), Ayako Tsuruta (piano); 2pm; \$15 (adult/senior)/\$10 (student); tickets available at Alberta College Conservatory of Music (423-6230), door

WINSPEAR CENTRE Rachmaninoff's All-Night Vigil; East European chants with Pro Coro Canada; 2pm; \$23.50-\$33.50; tickets available at Winspear box office (428-1414)

DJS

BACKROOM VODKA BAR Moonlight Cinema: chilled beats and movies

BLACK DOG FREE-HOUSE What The Hell: downtempo, funk with Trampoline

BRONZE ON 5TH Industry Night: top 40

CALIENTE NIGHTCLUB Ladies Night: hip hop, R&B with Invinceable, MC J-Money

MAJESTIK Breakfast at Tiffany's: hard dance, house with Tiff-Slip, Derkin, Anthony Donohue and guests

NEW CITY LIKWID LOUNGE Main—Chocolate Sundays: downtempo with Remo, Cool Hand Luke (house); Lounge—Atmosphere

SAVOY French Pop: mixed with Deja DJ

RUM JUNGLE Industry Sundays: top 40

MON
LIVE MUSIC

BLUES ON WHYTE Joe Houston; \$3 cover

OSCARS PUB McGarrigle

POWER PLANT Alexander Keith's Band Empty Flask; 8:30pm (door); no cover

SIDETRACK CAFÉ Freeflow (reggae)

DJS

THE ARMOURY Upstairs—house with Junior Brown

BACKROOM VODKA BAR Local Motive: trance, house, breaks with DJ Waterboy, guests

BLACK DOG FREE-HOUSE Indie rock with Penny and the Jets

TUE
LIVE MUSIC

A STARS Tibsday and St. Autumn

BLUES ON WHYTE Joe Houston; \$3 cover

SIDETRACK CAFÉ Freeflow (reggae)

URBAN LOUNGE Fifth Season; \$5 cover

YARDBIRD SUITE Tuesday Jam Session: Rick Garn; 8pm door, 9pm show; \$3

DJS

BILLY BOBS Top 40, country with DJ

BLACK DOG FREE-HOUSE Viva Le Rock: indie rock

BURBY'S NIGHT CLUB Top 40 with DJ Stephan

MAJESTIK DJ Karaoke: open decks with Derkin

WED
LIVE MUSIC

BLACK DOG FREE-HOUSE The Showbusiness Giants

BLUES ON WHYTE Joe Houston; \$3 cover

LIGHT'S HEAD PUB Richard Blaze

ROSE AND CROWN PUB Chuck Belhumeur

SIDETRACK CAFÉ Souljah Fyah

URBAN LOUNGE George Leach; \$5 cover

CLASSICAL

MCDUGALL UNITED CHURCH Music Wednesdays at Noon: Paul Radosh, Ayako Tsuruta (cello, piano); 12:10-12:50; free

MCDUGALL UNITED CHURCH Spring Concert: Presented by the Edmonton Columbian Choirs; 7pm; \$10/\$8 (student/senior); tickets available at 478-5326, door

DJS

BACKROOM VODKA BAR Whyte House Wednesdays: house with Ariel and Roel, Winston Roberts

BLACK DOG FREE-HOUSE Glitter Gulch: country, roots

BURBY'S NIGHT CLUB Top 40 with DJ Stephan

HALO House with DJ Dirty Darren Pockett

MAJESTIK I Love Techno techno, tech house with Neal K, guests

NEW CITY LIKWID LOUNGE Honey: house with Remo, Junior Brown

SEEDY'S Waxx Wednesdays: hard house, trance with DJ Tall Guy

STARS NIGHTCLUB Crate Wednesdays: hip hop, top 40, scratch with DJ Rage; 9pm door

VUE WEEKLY

VENUE GUIDE

A STARS 10545-82 Ave, 439-1422

ALL SAINTS ANGLICAN CATHEDRAL 10035-103 St, 420-1757, 429-1655

THE ARMOURY 10310-85 Ave, 702-1800

ATLANTIC TRAP AND GILL 7704-104 St, 432-4611

BACKRAUGHT PUB 8307-99 St, 430-9200

BACKROOM VODKA BAR 10324-82 Ave, upstairs, 436-4418

BLACK DOG FREE-HOUSE 10425-82 Ave, 439-1082

BLUES ON WHYTE 10329-82 Ave, 439-8158

BOONIE DOGS COMMUNITY HALL 9240-93 St, 420-1757

BOOTS 10242-106 St, 423-5014

BRONZE ON 5TH 10345-105 St, 423-7884

BUDDY'S NIGHT CLUB 11725B Jasper Ave, 488-6636

CALIENTE NIGHTCLUB 10815 Jasper Ave, 425-0850

CAPITOL HILL PUB 14203 Stony Plain Rd, 454-3063

CASINO (EDMONTON) 9055 Argyle Rd, 463-9467

CASINO (YELLOW-HEAD) 12464-153 St, 463-9467

CITY HALL Sir Winston Churchill Sq, 496-8200

CLIMAXX AFTER-HOURS 10148-105 St, 425-2582

CONVOCATION HALL U of A, 492-0601

COWBOYS 10102-180 St, 481-8739

CRISTAL LOUNGE 10336 Jasper Ave, 426-7521

DONNA'S 10177-99 St, 429-3338

ELEPHANT AND CASTLE ON WHYTE 10314-82 Ave, 439-4545

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378

4 PLAY NIGHTCLUB 10338-81 Ave, 433-7183

FILTHY McNASTY'S PUB 10511-82 Ave, 432-5224

FOUR ROOMS RESTAURANT (EDMONTON) Edmonton Centre, 102 Ave, Entrance, 426-4767

FOUR ROOMS

FOK AND HOUNDS 10125-109 St, 423-2913

GRINDER 10957-124 St

HALO 10538 Jasper Ave, 423-HALO

HIGHRUM CLUB 4926-98 Ave, 440-2233

HONEST MUR'S 89373-82 Ave, 463-6397

HORIZON STAGE 1001 Calahoo Rd, 962-8995

J AND R'S 4003-106 St, 436-4403

J.J.'S PUB 13160-118 Ave

JOHN L. HAAR THEATRE Grant MacEwan Centre for the Arts, 10045-156 St, 497-4470

JOINT NIGHTLIFE WEM, 486-3013

KELLY'S 11540 Jasper Ave, 451-8825

KINGSNIGHT PUB 9221-34 Ave, 433-2599

L.B.'S PUB 111-23 Akins Dr, St. Albert, 460-9100

LONGRIDER'S 11733-78 St, 479-7400

MAJESTIK 10123-112 St, 423-3352

MCDUGALL UNITED CHURCH 10025-101 St

MUTTART HALL Alberta College, 10050

MACDONALD DRIVE, 489-8158

NASHVILLE'S ELECTRIC BRASSHOUSE WEM, 489-1330

NEW CITY LIKWID LOUNGE 10081 Jasper Ave, 413-4578

OSCARS PUB 221 C hippewa Rd, Sherwood Park, 467-0052

POWER PLANT U of A Campus, 492-8309

PROVINCIAL MUSEUM THEATRE 12845-102 Ave, 453-9100

RED'S WEM Phase III, 481-6420

THE ROOST 10345-104 St, 426-3150

ROSE AND CROWN PUB Sheraton Grande Edmonton Hotel, 10235-101 St, 441-3036

ROXY ON WHYTE 10544-82 Ave, 439-7788

RUM JUNGLE WEM, Phase II, 486-9494

SAVOY 10401-82 Ave, 438-0373

SEEDY'S 10314-104 St, 421-0992

THE SETTLER'S CABIN The Multicultural Heritage Centre, 5411-51 St, Stony Plain, 963-2777

SHERLOCK HOLMES PUB Capilano Mall, 1136, 5004-98 Ave, 463-7788 • Rice Howard Way, 426-7784 • 10341-

82 Ave, 433-9676 • Bourbon St. (WEM), 444-1752

SIDETRACK CAFÉ 10333-112 St, 421-1326

SPORTSMAN'S CLUB 5708-75 St, 413-8333

STARS NIGHTCLUB 10551-82 Ave, 432-7977

STONEHOUSE PUB 11012 Jasper Ave, 420-0448

SUBLIME Bsmr, 10147-104 St, 905-8024

SUGAR BOWL 10922-88 Ave, 433-8369

TIM'S GRILL 7106-109 St, 413-9606

TONIC AFTER DARK 9920-62 Ave, 408-2877

URBAN LOUNGE 8111-105 St, 439-3388

WEST END CHRISTIAN REFORMED CHURCH 10015-149 St, 448-1505

WINDSOR BAR AND GRILL 11712-87 Ave, 433-7800

WINSPEAR CENTRE 4 Sir Winston Churchill Sq, 428-1414

WOODCROFT COMMUNITY HALL 13915-115 Ave

Y AFTERHOURS 10028-102 St

YARDBIRD SUITE 10203-86 Ave, 432-0428

ZENARI'S ON 1ST 10117-101 St, 425-6151

RESTAURANT (ST. ALBERT) 28 Mission Ave, St. Albert, 460-8581

MACDONALD DRIVE, 489-8158

NASHVILLE'S ELECTRIC BRASSHOUSE WEM, 489-1330

NEW CITY LIKWID LOUNGE 10081 Jasper Ave, 413-4578

OSCARS PUB 221 C hippewa Rd, Sherwood Park, 467-0052

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WOODCROFT COMMUNITY HALL 13915-115 Ave

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YARDBIRD SUITE 10203-86 Ave, 432-0428

ZENARI'S ON 1ST 10117-101 St, 425-6151

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Downtown - Tim Becker

WEM - Tony Dizon

Whyte - Boom Boom Kings

Capilano - Derick Sigurdson

(until 15th only)

March 17th:

Downtown - Richard Blaze

WEM - Tim Becker

Whyte - Derek Sigurdson

Capilano - Yves Lacroix

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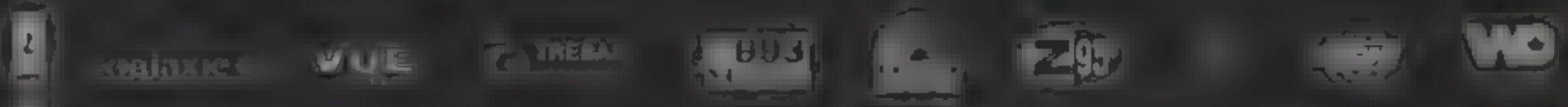
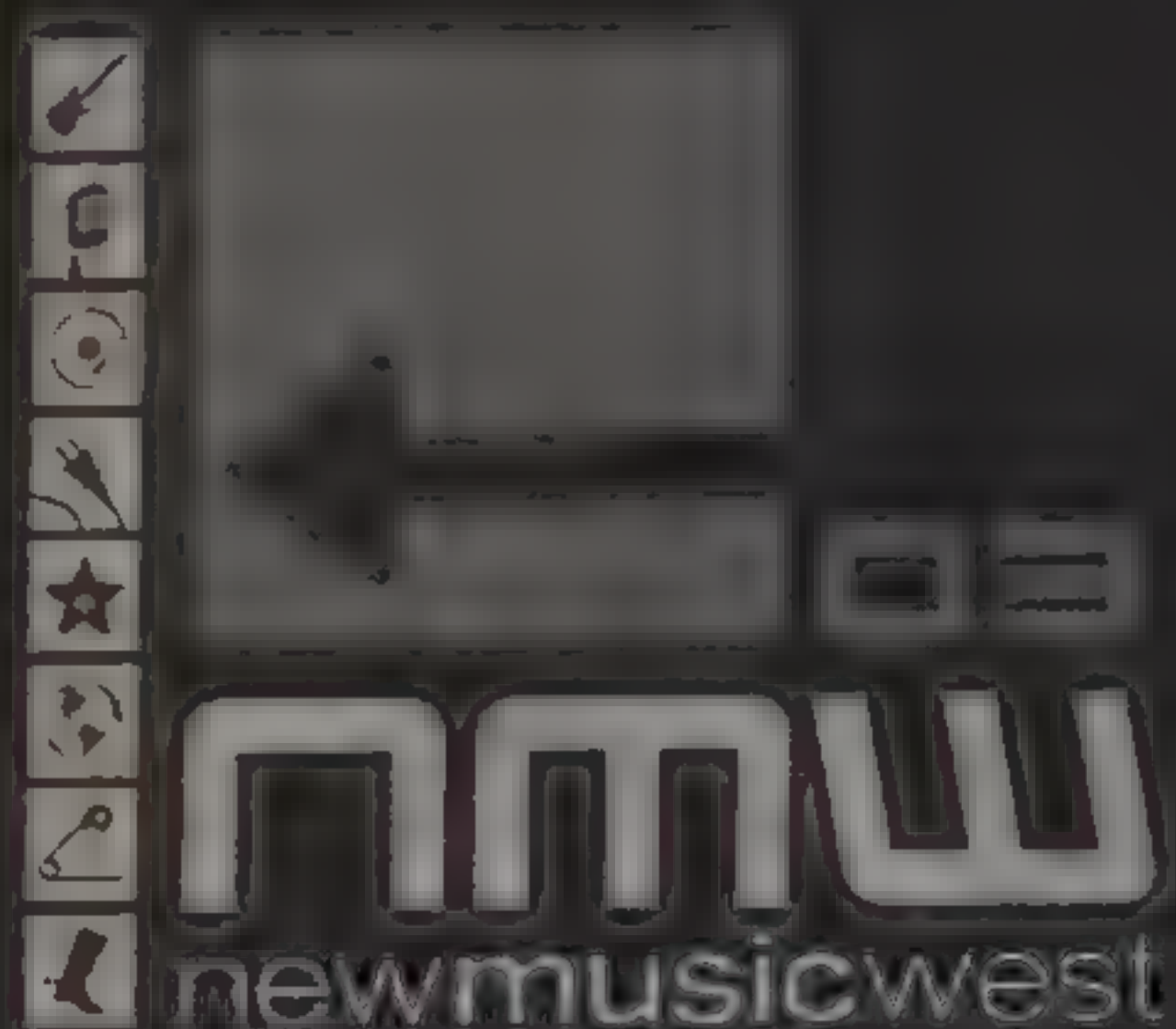
35 A&R REPS

14 BANDS SIGNED

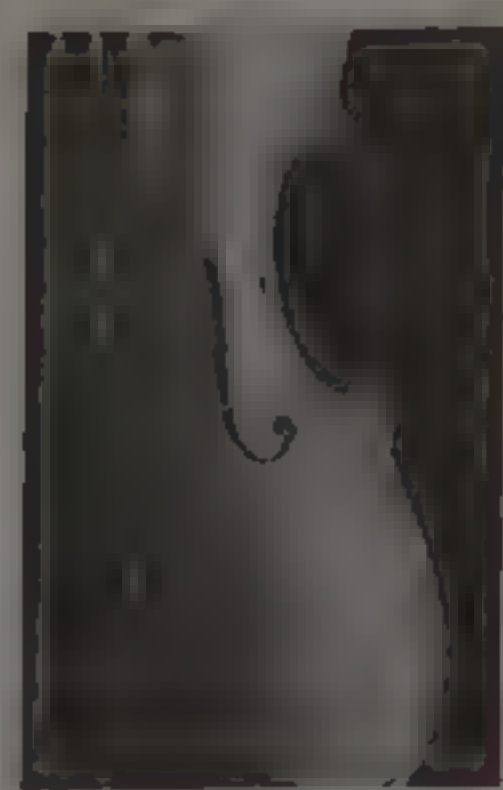
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MUSIC



classical notes

BY ALLISON KYDD

Those tricky Taubitzes!

The Metamorphosis Concert Series, which began in a flurry of speculation about what the creation of another symphony orchestra might cost existing institutions, is settling into a gracious and generous pattern more likely to ensure its longevity. Not that it's perfect yet. Attendance at the March 11 Winspear concert was disappointing. (Whatever happened to that fierce loyalty audiences supposedly have for Maestro Grzegorz Nowak?) And again music didn't arrive on time, this time the promised Wieniawski "Variations on an Original Theme." Górecki, Bernstein and Britten were also conspicuously absent.

Program notes have finally been relegated to where they belong—i.e., program inserts—and introductions were breezy and brief. Considering all the last-minute changes, local music writer and teacher Jerry Ozipko did a creditable job of writing the notes. We all know it's hard to find a good proof-reader! [Hey... is that a crack at my expense? —Ed.]

The antidote for whatever "bitter disappointment" resulted from the last-minute changes was abundant Johann Sebastian Bach and a thrilling unaccompanied encore by soloist and concertmaster Adam Taubitz. Taubitz made his classical debut at the age of 11, has won international violin competitions and held prestigious positions with major European orchestras. Now a freelance musician, he is also a jazz trumpeter and founding member of the Berlin Philharmonic Jazz Group.

Taubitz opened the concert with the Adagio from Bach's Sonata No. 1 in G minor for Unaccompanied Violin. Nowak and the evening's string orchestra of 14 players joined him for Franz Schubert's Rondo for Violin and Strings in A Major. The mysterious violin encore which followed turned out to be "Kaprys Polski (Polish Capriccio)" by 20th-century female composer Grazyna Bacewicz, whose work will be featured again next season.

The second half of the concert was more impressive still, beginning with Bach's Concerto No. 1 in A minor for Violin, Strings and Continuo. Though it follows Vivaldi's standard three-movement concerto form, the work invites a romantic interpretation with such innovations as the minor key in the Allegro and an extended slow movement. On Tuesday, it moved beyond sterile preoccupations with "authentic performance" in its expressiveness and demonstrated a fine balance between orchestra and soloist.

Taubitz returned to his desk as first violin for Edvard Grieg's *From Holberg's Time: Suite in the Olden Style for String Orchestra*, a work that gives a nod to Baroque forms as well as to Norwegian folk songs. The movement back and forth between cello, viola and violins was especially pleasing. For all the program changes and modest attendance, it was an evening's entertainment well worth braving the unseasonable weather. No doubt attendance will build as the series establishes its unique place in the Edmonton scene. In the meantime, violinist Zoe Sellers isn't troubled. "We love to play whatever the size of the audience," she says.

Metamorphosis isn't alone in looking forward to the future and focusing on the music. As if determined to prove it has learned from its mistakes, the Edmonton Symphony Orchestra had musicians themselves—well, primarily musicians—unveil its 2003-04 season. Among the presents were principal tuba Scott Whetham, assistant principal trom-

bone Kathryn Macintosh, bassist Rhonda Taft, assistant principal trumpet Bill Dimmer, assistant principal bassoon Edith Stacey and David Hoyt, musician of many titles.

Though there were few surprises behind the veil, the lineup demonstrates that the ESO's programming committee, most of its members doing double duty as the Music Director Search Committee, has been paying attention. There is something for everyone: lots of Canadian content—11 of the 12 Masters Series contents will feature a Canadian conductor, a Canadian soloist or both. There are some smaller package options and rewards for renewing subscriptions by the middle of April. There's also a new four-concert series called Sunday Showcase, which will show off ESO regulars and up-and-coming artists.

The obvious flaw in the proposed season is its trendy title, "Listen Up," but I'm hoping that quickly falls into disuse. It simply doesn't fit classy performances such as the Master's concert last weekend, which made me ridiculously proud to be Canadian. Okay, Simon Streatfeild (last week's misspelling must have been the fault of the American spell-check program) [Okay, it guess it was a crack at my expense. —Ed.] was born in England, but he has directed every major Canadian orchestra. And Agathe Martel, from Quebec, inspires superlatives wherever she goes. The Hector Berlioz song cycle *Les nuits d'été*, a sampler of romantic melancholy, provided just the right platform for her exquisite voice and eloquent stage presence just as her royal blue satin gown set off her beauty and elegance.

As for the upcoming week, suffice it to say almost every music institution in town, from the Edmonton Youth Orchestra to the Edmonton Classical Guitar Society to Pro Coro Canada to the Conservatory's Spectrum Series to the ESO's Symphony for Kids Series to the Sundays at 3 Organ Recital Series—the list goes on and on and on—has chosen this weekend to pull out all the stops. ♪

FRIDAY MARCH 21
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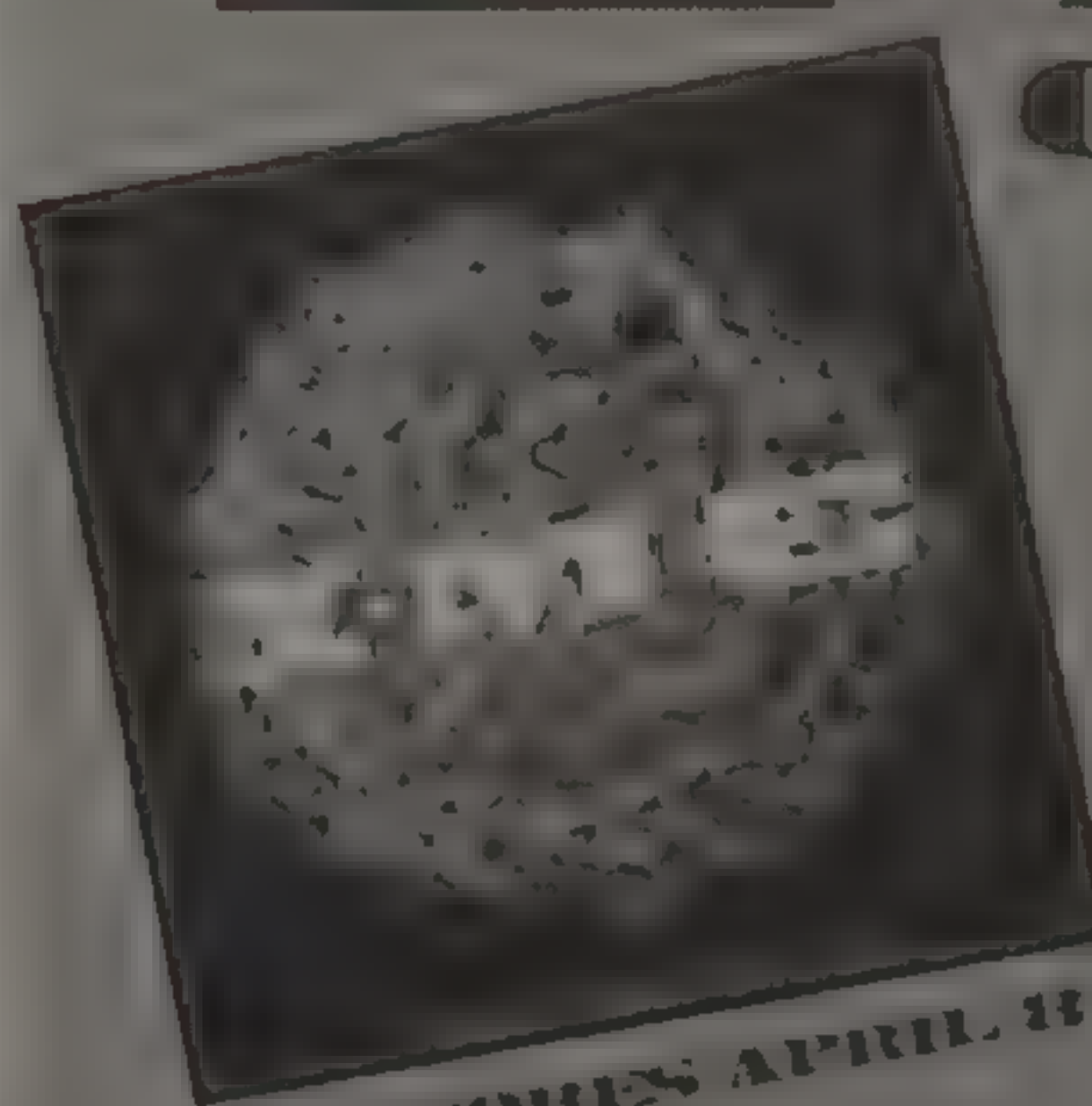
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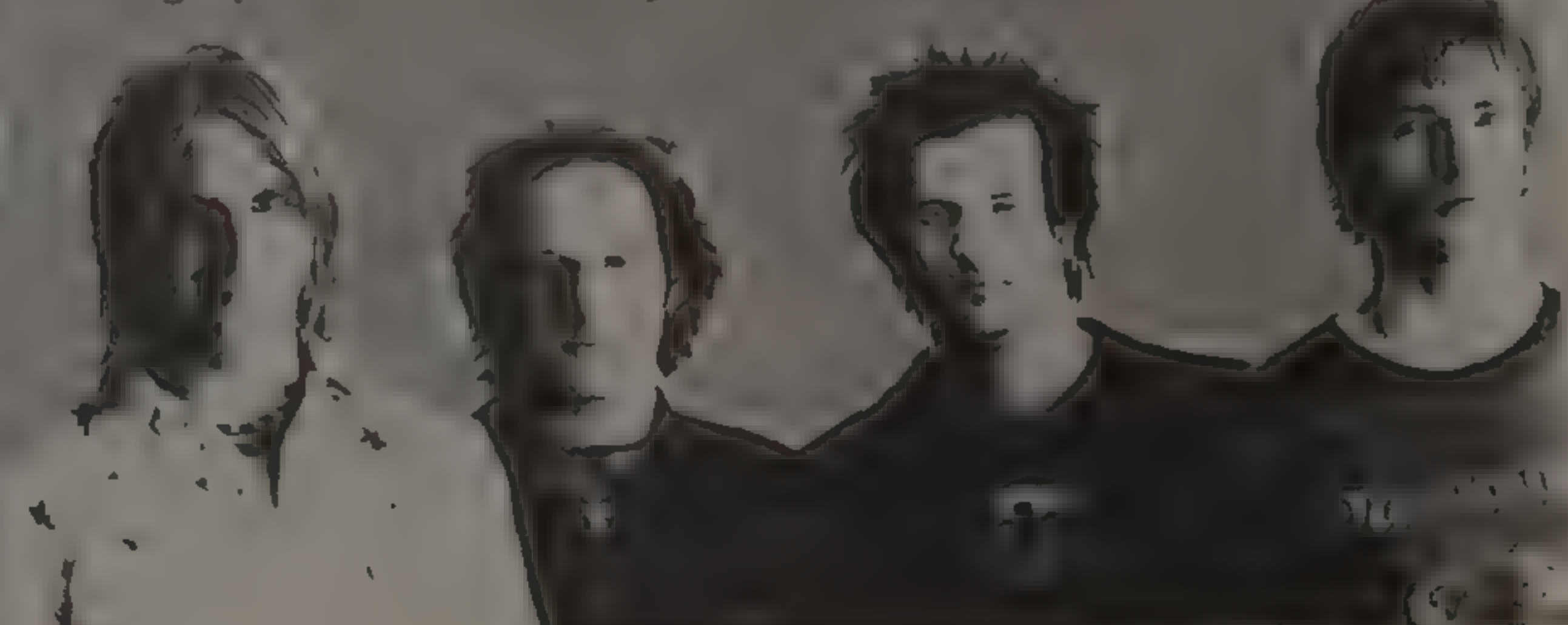
You and a friend can join **I Mother Earth** on Monday March 24 at the Urban Lounge to listen to their new album *The Quicksilver Meat Dream*. To enter, just tell us the name of the IME song that is currently moving up the charts. Email your answer to ime@vue.ab.ca



IN STORES APRIL 11

Urban
lounge
whisky grill

VUEWEEKLY





Nada love story

Por Nada's heart belongs to Edmonton's burgeoning indie rock scene

By JERED STUFFCO

A lot of local bands, frustrated with Edmonton's geographic isolation and lack of recognition on the national stage, decide to pick up and move away to Toronto or Vancouver. But local newcomers Por Nada see Edmonton and the city's burgeoning alternative music scene as a great place for a young band.

"There is definitely a culture and a market here for indie rock or post-rock or whatever you want to call it," says Por Nada drummer Milap Petigara. Along with his own band, Petigara points to a crop of new local acts, including the Floor, the Tom Cruise Missile and Faunts, as evidence that Edmonton's alternative

PREVIEW **ROCK**

music scene is not only alive and well but also continuing to grow. The turnout here [for shows] is great," he says. "A city doesn't have to have seven million people to flourish musically. Also, I think that people are getting tired of the same old music and they're looking for something new."

This positive attitude may well be due to the fact that all four members of Por Nada (which is rounded out by bassist Tyler Golly, guitarist Jordan Harrison and vocalist/guitarist Matthew Skopyk) moved here from other towns. Three of them relocated from Saskatchewan, and Petigara moved here a few years ago from Fort McMurray. The band's history goes back some 14 months, when three of the members—all U of A students, got together to mess around, improvise and manipulate sounds to create interesting, esoteric textures. The fledgling trio's early output was experimental, to say the least. "We started out by making these really strange compositions with an old organ and a bunch of guitar effects," says Petigara.

However, the addition of Jor-

dan Harrison brought a shift in the band's focus from their early, otherworldly instrumental meanderings to a more tune-driven, guitar-dominated sound. That doesn't mean that Por Nada have eschewed all of their experimental leanings, though; not only do the band's songs feature unusual song structures—which Petigara describes as both "progressive" and "deconstructive"—but the band itself is also decidedly anti-image. "Who we are is not overly important to the music," says Petigara. "We don't even have our pictures in the CD."

SPEAKING OF WHICH, the eponymous, eight-track album is an engaging mix of swirling guitars, sprawling arrangements and extended crescendos that was recorded amidst the unlikely pastoral surroundings of Meadow Lake, Saskatchewan. Er, why rural Saskatchewan? "Well," Petigara replies, "we're all students, so we didn't have a lot of money to pay for the recording and [Lab Sound studio] offered us a really good deal."

Meanwhile, in the time it's taken them to finish their record and keep developing their small but loyal local fanbase, the band has also created an entirely new crop of tunes. "The CD is sort of last year's sound," says Petigara. "We're already set to record another album!" He's looking forward to the summer, when the four students can close their textbooks and really start touring and promoting themselves in earnest. "We'd like to set up a three-week tour to Ontario," says Petigara, his optimism barely hidden behind a tuft of thick facial hair, "and try and get some distribution from an indie label.... I think we have a lot of potential and our sound could appeal to a larger audience than just the indie scene. Our sights are set so far ahead at this point that we'd all like to take this as far as we can." ☐

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MUSIC



bpm

BY DAVID STONE

God bless the Child

War sucks. It's clear to anyone who gives it a thought. With Iraq about to be bombed into the Stone Age by American firepower—barring a miracle—and the world splitting at the seams diplomatically, our species is entering uncertain times. War may be eternal, some say, but the price always seems to go up.

The biggest victim of conflict are the future generations—the children, who must endure injury, starvation, abandonment and even orphanhood. This Friday on the University of Alberta campus, **War Child Canada** will be making their mission known to the public, with a little musical help in the form of local DJs.

In both SUB and HUB Mall, War Child Canada will have booths set up providing information about their group and their efforts to provide humanitarian support—education, healthcare and psychological help—to children in locales of strife. To help attract attention to the booths and draw up a list of 1,000 names and e-mail addresses, local DJs have been enlisted to spin between 10 a.m. and 4 p.m.

So drop by and listen to the likes of Crunchee, Charlie Mayhem, Derkin, Juicy, Dragon, LP, Tripswitch, Sweetz, Big Daddy, Saint Luke and yours truly, and sign up to do your part for the ones that never asked to have their lives distorted by politics and greed. For more information, jump over to www.warchild.ca.

Roger, Vadim

On a cheerier note, Edmonton is scoring some sensational gigs over the

coming weeks that are worth every dollar. On Monday, March 24, turntablist supreme **DJ Vadim** will be rocking the stage at the Roxy on Whyte Ave, increasing the volume on his new Ninja Tune album *USSR: The Art of Listening*. It was a project that took Vadim Peare three years to build from thousands of samples, and produced more than 40 tracks that didn't even make it onto the final double CD.

Along for the ride will be his band, the Russian Percussion, and Scratch Pervert DJ First Rate, who has won both the DMC and ITF championships for his skill on the decks. Prior to joining up with the Russian-born vinyl junkie, First Rate was opening the show for groups like Morcheeba. Local favourites Shortround and Echo complete the package.

Advance tickets are \$14, and can be snatched up at DV8 Records, Foosh, Blackbyrd, Freecloud, Soular and FS Skate and Snow WEM.

House fans will want to get in the door at Funktion on April 4 to hear Chicago's **Paul Johnson** do his magic. Producer of hundreds of staples in the canon of house, including the monster "Get Get Down" for Work Records, Johnson will make a rare journey out of his studio to make his first appearance in Edmonton. At least I *think* it's his first appearance. Anyways, tickets for the party, which also includes Toronto's Big League Chu and Vancouver's Dicky Doo, can be bought at DV8, Foosh and Colourblind. Flyers are popping up around town, so keep an eye out for them.

Junglists will want to save their pennies for April, with two back-to-back shows to satisfy any broken beat fanatic. First, England's jump-up king **Aphrodite** makes his return to our town on April 11 at Majestik, courtesy of So Called Productions.

Then, on April 17, Toronto's d'n'b dons **Freaky Flow** and **MC Flipside** roll into New City, with back-up provided by local up-and-comer Sureshock and veteran MC Degree. Tickets for both will be available at the usual outlets. You know, the same ones I keep mentioning.

Putting the rave into its grave

And finally, there's been a lot of debate over whether or not "raves" are dead. For anyone who knows, they've been dead for a long time. In fact, a bunch of us have already taken the word and dropped it in a grave on the edge of town, in a service officiated by Keith Flint from the Prodigy and Bez from the Happy Mondays.

Seriously, true lovers of electronic music have long stopped thinking in terms of "raves" for a couple of years. Personally, I think it's an antiquated term that refers to a period of dance culture's evolution—a good party, but it can't last forever, right? However, mainstream media has been jumping on the concept with some glee, proclaiming the death of disco for our era and ridiculing anyone who actually owns a pair of turntables as being "behind the times."

Pah, I say. Electronic music has already infiltrated the world, and will continue to mutate like a virus, never giving up or leaving. Listen to the punk rock being made by the Transplants or AFI, for example—the beat of sample culture is there, along with (to varying degrees) the influence of hip hop, house, techno and trance. God may no longer be a DJ (horrible song title, when you think about it), but people still understand and appreciate someone who can rock the dance floor with originality, imagination and passion.

It's all about the music again, which is a relief. Now we can all stop worrying about being superstars and get back to actually listening to a DJ play good music and introduce us to new sounds, as opposed to staring at the figure in the booth with the same idolatry we would bestow upon a pop star. The clubs and the underground own dance culture once again, and that's where people will go and reinvent the sound. Raves are dead; long live the party. ☺

Listen to BPM with David Stone on CJSR-FM 88.5 every Wednesday night from 1 a.m. to 3 a.m.



NEW SOUNDS



PILOT TO GUNNER GAMES AT HIGH SPEEDS (ARENA ROCK RECORDING COMPANY/RKODISC)

They're sort of emo—but not really. Hailing from Brooklyn, they kind of have that NYC dirty rock sound of Interpol and the Strokes—but not exactly. They sort of sound like one of the multitude of new bands heavily influenced by late-'70s British pop/punk like Wire, the Stranglers and later Buzzcocks—but that's a stretch.

But what you *can* say for sure about Pilot to Gunner is that they created one of the most exciting rock albums you never heard in 2002. Now re-released by Rykodisc in 2003 with the new track "Action Items," *Games at High Speeds* deserves to create some serious (if belated) buzz, enough so that there will be plenty of hype when the band's new effort comes out later this year.

There are some absolutely stellar moments on this record: "We Got Games at High Speeds" features a high-pitched guitar peal over a killer chorus that's both hummable and powerful, while "Put It in the Post" is a rock *tour de force* that's deliciously heavy on the drums. In fact, the drum production throughout this record is excellent—prepare to sweat when you get behind the air kit. ★★★★★ —STEVEN SANDOR

TRI CONTINENTAL LET'S PLAY (TRADITIONAL AND MODERNE)

The individual styles of Tri Continental's three tines shine through on the band's new studio album, but their collective sound envelops all. Madagascar Slim's Afro-acoustic blues, Lester Quitzau's slide blues and Bill Bourne's rhythmic, socially-conscious folk merge into a surging, jamming crescendo of guitars and layered lyrics, with Indian percussionist Ramesh Shotham forging bridges between the 10 tracks with his magical hands. Slim, Quitzau and Bourne each wrote three of the songs on *Let's Play*, which was recorded in Bremen, Germany, where last year's *Tri Continental Live* was also cut. The other song is a cover; appropriately, it's "With a Little Help From My Friends." Stand-outs include Bourne's chilling "Six Billion," Quitzau's "Miss Mae" (he married Mae Moore last year and moved from Edmonton to the B.C. Gulf Coast) and Slim's "Hilalao," which means "Let's Play." Let's listen. ★★★★★ —DAN RUBINSTEIN

FABOLOUS STREET DREAMS (ELEKTRA/WARNER)

If you like your clubs packed, your coats furry and your rap albums pointless, this one's for you. Fabolous, the poster boy for the new era of bling, has been causing quite a stir in the rap/R&B market—in fact, it's hard to find a club hit *without* a "featuring" credit for him in the liner notes. He's the performing equivalent of what the Neptunes have become as producers.

With *Street Dreams*, Fabolous lines up 20 full tracks and barely ever strays from his big three topics—clubs, women and money. Maybe six years ago that shtick would sell, but this one-dimensional gimmick has been done to death by P. Diddy, Juvenile, Master P... and I could go on, but you get the point. There are a few points where Fab attempts to test the limits of his newfound soapbox, but even these themes have been beaten to death by better rappers. Yes, Fabolous, we get it. People act differently toward you when you're a celebrity. Elvis said it, Michael Jackson said it and there's no reason for you to say it a third (or 30,000th) time.

The best part of *Street Dreams* is the fact that none of the songs are nauseatingly long. Most clock in under the four-minute mark, a perfect length for club-oriented songs. And take note, struggling rappers, thwarted by doors getting slammed in your faces: Fabolous unintentionally provides the solution to your frustration in "Respect" when he states, "I don't wanna kill no one, but I ain't no motherfuckin' clown/I'mma have to kill someone, just to get some respect." Now *that's* thinking on your feet. ★★ —SEAN AUSTIN-JOYNER

THE SALADS FOLD A TO B (MAUI WOWIE/SONIC UNYON)

Boy, the Salads are getting a ton of press in Toronto, and if this new release is anything to go by, it's one more reason for Westerners to hate the place.

Fold A to B will no doubt be pawned off as a "party record"—that's because the band takes a stab at every form of jock-rock unleashed on the general public over the last two decades. The album starts off well enough with "Get Loose," which rekindles memories of the famed L.A. funk-punk scene and the glory days of Fishbone and the Red Hot Chili Peppers. If you think the Peppers have been on a steady decline since the release of *The Uplift Mofo Party Plan*, then this track is for you.

But instead of sticking with the groove, the Salads meander pointlessly from place to place—"Free Your Pain" comes off like *Outlandos d'Amour*-era Police meeting System of a Down (trust me, it doesn't work) and "The Roth Kung Fu" is carbon-copy Mighty Mighty Bosstones. Many of the remaining tracks are far too reminiscent of the kind of Default penis-rock ballads that get played way too often in places that specialize in ridiculously low-priced drinks served

in plastic cups.

Someone needs to tell the Salads (and the many Torontonians who have jumped on their bandwagon) that edgy rock music needs to be far more about substance than style. The Salads, meanwhile, offer nothing more than empty calories. ★ —STEVEN SANDOR

JOHN FORD BULLETS FOR DREAMERS (BUMSTEAD)

Tearing a chapter from the Neil Young book on How to Reinvent Your Band, these Vancouver twangers have traded up their hayseed roots for motorcycle jackets and punk-rock swagger. Because that's the thing to do right now, ya know. Produced by Gordie Johnson, the emphasis is clearly on the geetars, man, and there's a ton of them in the mix, obviously to make up for the shortfall in good songs. "Stay Wit Choo" is a pale attempt at rockin' the '80s retro garage-rock vibe; meanwhile, there is no human explanation for "Ass, Gass, Grass." What is that, their idea of a mechanic's dream? Insulting. And remember, kids: Neil Young made crap albums, too. ★ —DAVE JOHNSTON

RICHARD ASHCROFT HUMAN CONDITIONS (VIRGIN/EMI)

It's sad to watch an artist slowly slide into creative bankruptcy. Back in the early '90s, Richard Ashcroft and the Verve made some of the grooviest, heaviest and most tripped-out rock 'n' roll since Barrett's Floyd. However, nearly six years after "Bitter Sweet Symphony" and two solo albums later, "Mad" Ashcroft is running out of steam. Legend has it that sessions for the Verve's *A Storm in Heaven* were fuelled by massive amounts of ecstasy—if that's true, Richard should seriously consider calling up his dealer, because on most of *Human Conditions*' 10 tracks, he sounds *really* bored. On "Bright Lights" Ashcroft sounds like a *less* British Bryan Adams, while on the dreary "God in the Numbers" he warbles, "The more I learn in history the more I hate it/Coz we're repeating things we did that's years ago." Indeed, "Lord I've Been Trying" sounds like it was lifted directly from the Verve's *Urban Hymns* and Ashcroft's sage/soothsayer/cosmic-visionary persona is starting to wear thin. Maybe the drugs *did* work. ★★ —JERED STUFFCO

THE DATSUNS THE DATSUNS (V2/BMG)

Overhyped Australians who think they're being clever by pretending they can kick the collective ass of AC/DC by ripping them off wholesale. This wouldn't be so bad if (a) it weren't so painfully obvious that Angus and the boys should send these diptoids a bill; and (b) the Datsuns could write a decent rock song that has more than a chugging riff and a few shouts. This is less cock rock than asshole rock. Send a message and buy *Back in Black* instead. Please. ★ —DAVE JOHNSTON

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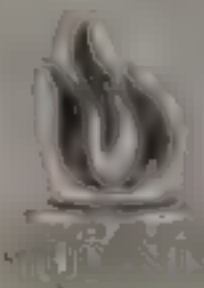
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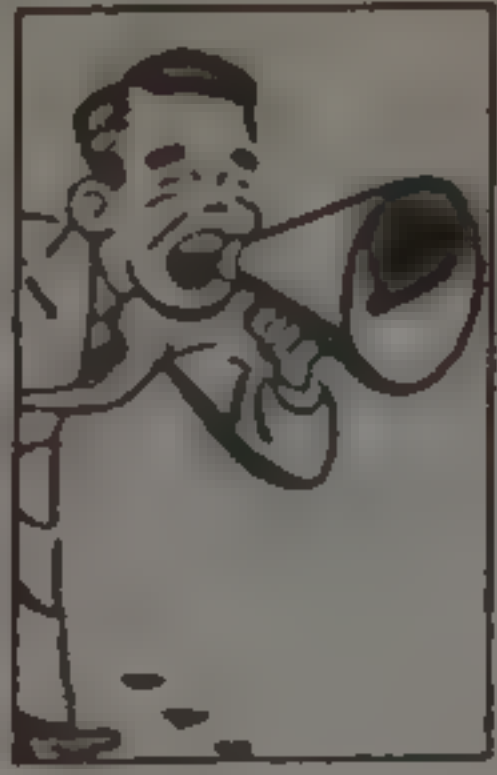


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MUSIC



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By DAVE JOHNSTON

Failed investment?

So here's the deal. A local label starts up, looking at visions of helping the artist with a new non-profit business model that will allow bands to share in the wealth and invest in each other's (anticipated) success.

That was the idea that Randy Sheehan unveiled to the world at the beginning of March with **Investors Music**, which he claims to be "the world's first non-profit music label and booking agency." A scant few weeks after its public introduction, however, the operation is already showing growing pains.

As of last Monday, local band Think Not Think was dropped from the roster, which also includes Twentyfold, Deep Fine Grind, Ozone Baby and Haven. According to Sheehan, the move was spurred by a recent incident at a club where the band had performed. "They disrespected the venue," he says. "They also didn't get along with the other artists in the group, and when you're building a community like this, co-operation is very important."

Sheehan chalks up the incident to experience. "When you're in an industry full of egos," he laughs, "things like this are bound to happen." In the meantime, Investors Music is already growing. "We're looking at a couple more bands right now, so things move on."

Youssou vs. U.S.

"Perhaps they should call him Youssou NoTour," quipped *Vue* managing editor Paul Matwychuk when the news came. Fearing the inevitability of war between the United States and Iraq, Senegalese musician **Youssou N'Dour** has cancelled his North American tour, including an appearance at the Winspear Centre on March 27.

In a prepared statement sent out last week, N'Dour expressed his concern over the conflict. "As a matter of conscience," he said, "I question the United States government's apparent intention to commence war in Iraq. I believe that coming to America at this time would be perceived in many parts of the world—rightly or wrongly—as support for this policy, and that, as a consequence, it is inappropriate to perform in the U.S. at this juncture."

N'Dour expressed respect for individuals who have vocally opposed the conflict, and offered his condolences to fans who looked forward to the shows. However, the singer says he was willing to sacrifice a year and a half of planning to make his point.

"It is my fervent wish to return to the U.S. in better times," he concluded. "But I find it impossible to imagine

playing concerts in America when such grave issues are confronting all the peoples of the world."

Tickets for the Winspear show can now be exchanged for other World at Winspear shows. For more information, call the Winspear box office at 428-1414

With a little help from my Superfriendz

From the hell freezes over department comes news that Halifax power pop group **The Superfriendz** have decided to record together again. The band—which included drummer Dave Marsh, guitarist/vocalist Matt Murphy, guitarist Drew Yamada and bassist Charles Austin—has spent the last two weeks hidden away in a Halifax studio with producer Ian McGettigan (The Joel Plaskett Emergency, Thrush Hermit). McGettigan also worked with Murphy's band the Flashing Lights.

The band started out in 1993, and released four recordings, most notably 1995's *Mock Up Scale Down*. The breakup happened in 1997, after the band found themselves touring an album called *Sticktoitiveness*, a hodge-podge of earlier work that the band found "demoralizing" and "useless."

The group played together for the first time during the 2001 Christmas season, and began occasionally writing songs together. They waited until the end of 2002 before deciding to actually head back into the studio again. The new record, tentatively titled *Love Energy*, is slated for a July release on Outside, followed by a tour in the early fall. ☐

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Soul on Iced

Showgirl doc *Les Girls* is standout of uneven African-Canadian film festival

By JOSEF BRAUN

Now in its third year, **Iced in Black: Canadian Black Experiences on Film** is a touring festival of documentaries, features, shorts, music videos and animated films that showcases the work of African-Canadian filmmakers. To say that African-Canadian filmmakers have little opportunity to expose their work to a larger viewing public is, of course, an understatement. So the existence of a festival devoted solely to compiling these films is an essential step in the nurturing of this aspect of Canada's filmmaking community, emphasizing the diversity of race, style, roots, form and content inherent in Canadian film.

One of the best selections this year is *Les Girls* (Showgirls), Robert Paquin and Meilan Lam's documentary featurette about the rise and fall of Montreal's vibrant and risqué jazz club scene, a scene that became home to the city's abundant black entertainers. During Prohibition, liquor-permissive Montreal drew party-seekers from all over Canada and the U.S. with its wee-hour clubs, several of which, such as the Terminal or Rockhead's Paradise, were racially integrated long before such practices were at all common in many big cities in North America. Super-sexy, tassel-wearing "shake dancers" with monikers like Cherry Red and Exotic Titi entertained the masses (and several Canadian prime ministers), the cops patronized the speakeasies instead of busting them up and the good times just kept on

rolling before, during and after the war, only to come to a gradual end when incoming mayor Jean Drapeau succeeded in his campaign to rid Montreal of "vice and corruption."

Utilizing a wealth of spectacular archival performance footage of performances and extended interviews with a trio of utterly charming and thoughtful former showgirls, *Les Girls* makes interesting distinctions between race issues in Canada, the U.S., Asia and Europe (where the performers would tour) and provides a trajectory of increasing multiculturalism in Canada over the past sev-

REVUE FESTIVAL

eral decades. It also approaches the realities of showbiz life for young black women from the '30s to the '60s in a very down-to-earth manner. The subjects comment liberally on the frustrating limitations of their careers as "coloured" showgirls and have a good laugh recalling the constant parade of suitors they had to continually decline. But their sentiments regarding issues of potential exploitation or "making a good living looking nice" largely boil down to greatly preferring a life of dancing to that of say, cooking and cleaning or whatever scanty alternative options they might have been forced to choose otherwise. Paquin and Lam leave us with a keenly objective view of the issues in question and a celebration of a unique era now lost.

HIGHLIGHTS LIKE LES GIRLS aside, I suppose it's inevitable that the individual works within the still-young Iced in Black festival are going to vary wildly in quality. Given the dictates of funding organizations and public support, the basic premise of Iced in Black necessitates a majority of films that make more blatantly obvious political state-

ments. That in itself is fine, but the political currents that run through many of the pieces I was able to preview from the festival's 20-plus lineup tended to only scratch the surface, remaining at the most basic level of articulating the specificities of African-Canadian experience.

Anton Wagner's documentary *The Photographer: An Artist's Journey* takes as its subject Jamaican-born Toronto photographer Michael Chambers, but the film, in keeping with the vagueness of its title, is really more of a tribute than an in-depth study. Chambers's work largely consists of black nudes, an ongoing study of black beauty that has gradually settled into its own particular style after Chambers's earlier, awkwardly confrontational series of black men in nooses, bondage and burlap sacks (which tended to draw attention to the history of slavery as though Chambers were the first guy to discover it as an artistic subject).

REGARDLESS OF WHETHER or not you like Chambers's work, it's disappointing how Wagner (who obviously likes the work very, very much) neglects to show all or even a few conflicting perspectives regarding it, particularly those of black audiences who might take issue with it. A few lofty words are said about Chambers's debt to the work of Robert Mapplethorpe, but how about to someone like Herb Ritts? The sheer glossiness of the photos renders many of Chambers's political messages mute by wrapping them in the aesthetics of a perfume advert. A key concern of both Wagner and Chambers is representation—why then are Chambers's models limited to Adonis-like men and physically immaculate women who sometimes cradle fruit around their genitals as if to confirm the stereotype of black sexual potency? There's an interesting, provocative debate waiting to happen in *The Photographer*, but Wagner only alludes to it fleetingly.

Of the many short works I previewed, I enjoyed the free-flowing animated historical piece *Âme Noire* and I think Laurie Lambert's *Destiny* is certainly one of the most endearing. Following the struggle of a teenage girl dreaming of a career in acting despite the protests of her ultra-conservative West Indian grandmother, it works best in its opening moments, which feature the spunky *Destiny* enjoying an easy rapport with her girlfriends. Better still is former musician Colina Philips's *Making Change*, a nicely shot black-and-white silent that, without needlessly conforming to much in the way of narrative structure, dramatizes the hard lives of the director's parents, a Cape Breton coal miner who aspires to a career in playing the clarinet, and his affectionate wife. ☐

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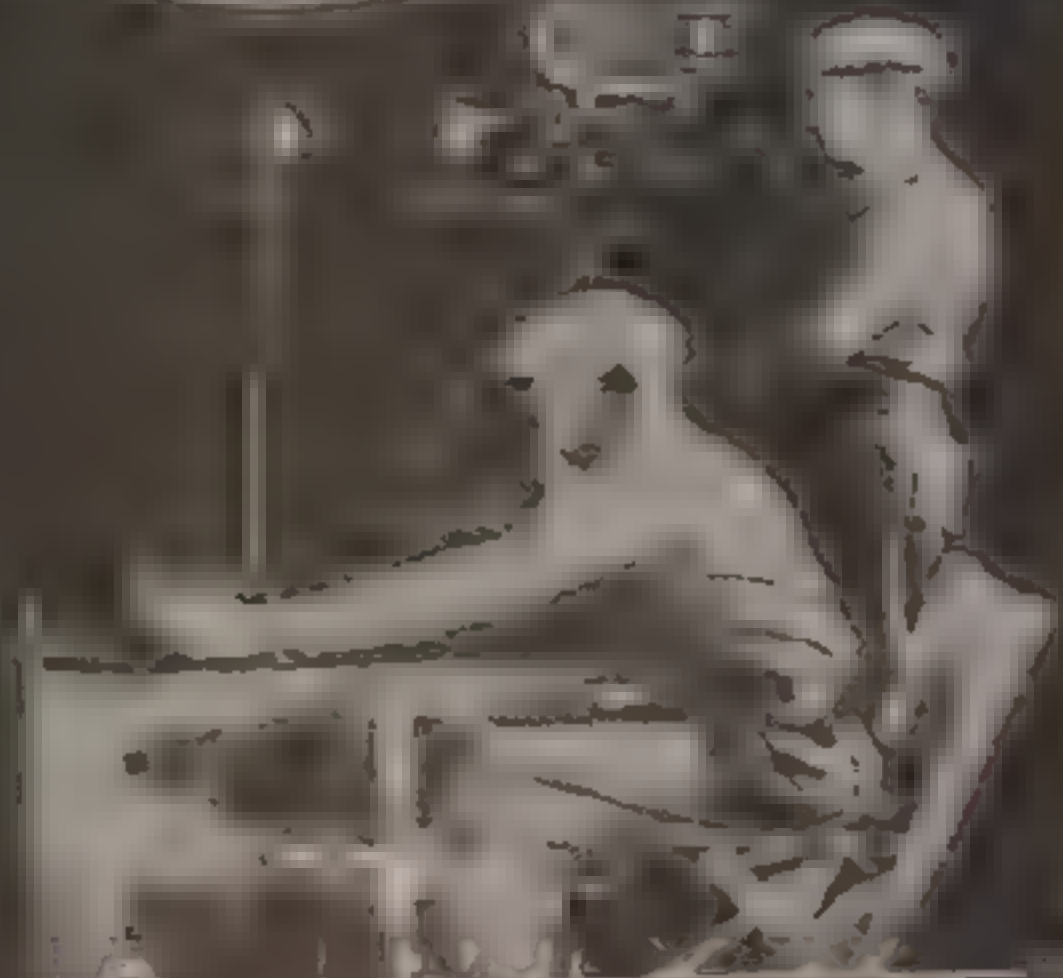
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And the Oscar goes to... Timothy Spall?

Vue Weekly's film critics offer their eccentric choices for who *should* win Academy Awards

BY JOSEF BRAUN
AND PAUL MATWYCHUK

Every March, *Vue Weekly* film critic Josef Braun and film editor Paul Matwychuk convene over drinks (preferably somewhere dimly lit, so that onlookers won't recoil from the screening-room paleness of their skin) to discuss the year's Oscar nominations. In the process, they reveal which of the nominees in the five major categories they would vote for if they were members of the Academy of Motion Picture Arts and Sciences and offer suggestions for neglected films and performances that deserved Oscar recognition as well.

Usually, these conversations are full of the standard complaints about how once again "the idiot Academy screwed everything up"—but this year, *Vue's* resident film experts find themselves in the unusual position of having comparatively little to grouse about. "All my friends keep saying how it's another dreary year," says Braun, "but I don't think they've seen enough of the nominated films, because I, for one, actually like four of the five Best Picture nominations, which is more than I expect from an institution as chained to mainstream dictates as the Oscars." The one film Braun disapproves of—Stephen Daldry's *The Hours*—gets even less support from Matwychuk. "I was so happy," he says, "when *Time* magazine named *The Hours* the single worst movie of the year. I can't believe so many people were snookered into thinking that thing was some kind of great filmmaking achievement. I'm not a fan of *The Two Towers* either, and I guess every critic is always going to have a lot of little pet arthouse favourites that are going to be overlooked, but that said, overall I think it's a pretty decent slate of nominations."

"One thing, though, that *The Hours* contributes to," Braun says, "is that it's really been a remarkable year for queer films filtering into the multiplexes. Just between *The Hours* and *Far From Heaven*, I think you're seeing a surprising number of not just gay but provocatively gay movies alongside things like *Gangs of New York*. And there are nominations for people like Todd Haynes and Pedro Almodóvar and Rob Marshall and Stephen Daldry as well."

"I do have some reservations

about how all these Miramax movies that came out in a very short period at the end of the year—*Gangs of New York*, *Chicago*, *The Hours*, *The Two Towers*—kind of took over the nominations," says Matwychuk. (Ah, here come the complaints!) "Miramax is certainly more than entitled to campaign to get them nominations, and for the most part, they're legitimate Oscar contenders—although I think when something like *Frida* can get six nominations, things are really getting insane. I guess my problem isn't that Miramax campaigns for these films but that the Academy seems to be swayed by them so easily and ignores so many other worthwhile movies."

FILM

And those are precisely the kind of movies that *Vue Weekly's* **Alternative Oscars** ceremony are designed to recognize. All right: we've dilly-dallied long enough—let's open those envelopes!

BEST PICTURE

Josef Braun: Of the five nominees, the one that I'd most like to see get the award would be *The Pianist*. Some people have criticized it for being unusually conventional by director Roman Polanski's standards, but it seems to me that his approach was really kind of brave in how straightforward it is, and that criticism just seems really ignorant of the richness of detail in the film and the unsettling depth of personal experience that Polanski brings to it through nuance and even dark humour.

Paul Matwychuk: Yeah, I'd be happy with either *Chicago* or *The Pianist* winning. *Chicago* is a rarity; it's a cynical crowd-pleaser. But I think people are simply responding to the sheer joy of the musical numbers, the pleasure of the wit in the songs, the unapologetically broad, stylized performances. People complain that it's too stagebound, and I don't understand that at all. It's as if people think musicals ought to be like *The Sound of Music*, with lots of people outdoors dancing around fountains. And *The Pianist* is also a somewhat cynical movie that nevertheless affects audiences very deeply. It's a great piece of classical moviemaking but also a very personal film.

JB: It also has a more genuine sense of gravity, I find, than most Holocaust films. That seems strange to say, but I think the cool, objective way it's filmed makes the gravity sink in more devastatingly than when you know you're being so obviously manipulated.

PM: Which other films would

you have liked to have seen get nominations?

JB: I'd have liked to have seen *Far From Heaven* or *Y Tu Mamá Tambien* or *Late Marriage* nominated, but I think that's a bit of a dream on my part. Less of a longshot, I think would have been *Talk to Her*, which I just found so beautiful and entrancing, so morally complex and weirdly moving. And I love the fact that relatively large crowds are going to a film this freaky.

PM: For me, among the movies that actually had a chance of being nominated, *Far From Heaven* is my choice. I was pretty stunned actually, that it didn't get nominated. It's a superb technical achievement—as great a technical achievement as *Lord of the Rings*—and it works both as a traditional soap opera and a movie that questions the elements that make traditional soap operas work. And I don't think you have to be a film nerd who's always studying his Criterion DVD of *Written on the Wind* to respond to it, either. As for movies that never had a chance at the Oscars, I think it would have been great if another deconstruction of movie conventions, *Femme Fatale*, had gotten nominated too.

BEST ACTOR

PM: I really wouldn't complain about any of these guys winning. A lot of them were stunt performances—you could say, for instance, that Jack Nicholson's work in *About Schmidt* is equivalent to Nicole Kidman's in *The Hours*, except instead of a big nose, he's got a combover. I wound up picking **Nicolas Cage** in *Adaptation*, because it was the performance where I completely forgot about the gimmick—playing twin brothers—while I was watching it. He completely transcends the special effects to make it feel like you're seen two separate performances onscreen. It's the best twin performance since Jeremy Irons in *Dead Ringers*, and it's also great just seeing him act again for the first time since he last won an Oscar 10 years ago for *Leaving Las Vegas*.

JB: I agree. I find that almost every year, the strongest overall set of nominations is usually in the Best Actress category, but this time I think every performance nominated for Best Actor is really outstanding. But I also have to agree with you and go for **Nicolas Cage**. I haven't been able to stomach the guy's work for years, but in *Adaptation* he's so unaffected and funny and vulnerable and odd—it's just a really remarkable performance. I also had a lot of ideas for actors I'd have liked to have seen nominated as well. If it weren't so unusual for actors in foreign films to

et nominated, I'd vote for either **Dario Grandinetti** or especially **Javier Cámara** in *Talk to Her*. But I also loved **Timothy Spall** in *All or Nothing*—I guess I like seeing macho men cry a lot. I'd also like to create a special category for **Lior Loui Ashkenazi** from *Late Marriage* as Lump of the Year. I've got a real soft spot for that particular performance.

PM: I was thinking of singling out **Steve Coogan**, who gives a very unusual lead performance in *24 Hour Party People*. But I ultimately went with two guys in arthouse movies who spend a lot of time just driving around in cars, and that's **Timothy Spall** in *All or Nothing* and **Aurélien Recoing** in *Time Out*. Both are playing family men who are nevertheless gripped by huge feelings of alienation and loneliness—both are very powerful performances even though I'm not sure if either one of them really ever changes his facial expression.

BEST ACTRESS

PM: This is the only category where I could tolerate *The Hours* winning, because Nicole Kidman's actually not bad as Virginia Woolf. But I think unquestionably, **Julianne Moore**'s work in *Far From Heaven* leaves everyone else in this category in the dust. All I can say is that it would be perfect Oscar logic if she lost Best Actress and won instead for Best Supporting Actress in *The Hours*, which is maybe the worst performance she's ever given in her life.

JB: Well, just for the record, I should say that while I'm not a fan of the film, I actually quite liked Salma Hayek in *Frida*. I think she's kind of an underrated actress, largely just on account of her physical beauty. And Nicole Kidman is someone I haven't cared for in too many films, but I did really like her in *The Hours*. She gives a pretty interesting, insinuation-laden performance there and captures the spirit of the novel better than a lot of the rest of the film does. But my choice is also **Julianne Moore**. Her understanding of Haynes's very specific stylistic choices is so crucial to why *Far From Heaven* works. Without her, I think the film would've been in danger of falling apart. As for my choices among the non-nominated actresses, **Maribel Verdú** in *Y Tu Mamá También* was a big favourite of mine—she was playing with a full deck of cards in that film and dealt them out at a really nice pace. She was so full of life and a kind of intuitive wisdom, and so much more than the "older woman" archetype her character could have come off as. I was a big fan of **Kirsten Dunst** in *The Cat's Meow*, too—she was really cute. Well, that's condescending; she's much more than cute. What I mean is that she used her youthful charms in such an intriguing manner in that film. But my official pick is **Maggie Gyllenhaal** in *Secretary*. It's a somewhat flawed film, I think, but she gave one of the bravest, most eccentric and vulnerable performances of all last year.

PM: Gyllenhaal was one of my candidates as well. But I ultimately went with a different S&M-tinged per-

formance, and that's **Isabelle Huppert** in *The Piano Teacher*. This may sound like hyperbole, but I think this is one of the greatest film performances I've ever seen. It's a potentially caricatured role, but she inhabits it in an amazingly visceral way—every change in her facial expression just seems to give you a clear window into this very strange woman's soul. And she gets bonus points for doing a hilarious parody of herself in *8 Women* later the same year.

BEST SUPPORTING ACTOR

JB: I'd really be kind of tickled if Christopher Walken won here for *Catch Me If You Can*—he's so great and so magnetic in the film and he really uses all of his singular charm in a really compacted way to make the role work. But in terms of a fully realized performance, I'd go with **Chris Cooper** in *Adaptation*. He's enigmatic and strange and wonderful; but more importantly, he carries the wild-card final third of the film more than anybody else in the movie simply because he brings so much conviction to that strange role, underplaying that undercurrent of melancholy really nicely.

PM: **Chris Cooper** is my pick, too. He's also another case, happily, where the probable winner is the person I'm rooting for. It would also be nice to see someone win Best Supporting Actor who's been a true supporting actor throughout his career and who now gets his turn in the limelight. Besides being physically perfect for the role, he makes this character, John Laroche, every bit as crazy and charismatic as he is on the page, and Cooper's very respectful of the guy's passion for life and doesn't play any of his more extreme qualities for shtick.

JB: Yeah, in fact, it's that very quality that makes him weirdly sexy—and I do mean weirdly. At the same time, I think it's super-obvious that **Dennis Quaid** was completely robbed of a nomination here for *Far From Heaven*.

PM: I completely agree with you. It's a hugely glaring oversight—especially given the fact that Ed Harris was nominated for an embarrassing performance in a much more crudely written gay role in *The Hours*.

JB: All I can think of is that perhaps people thought the role was, in a way, too easy for Quaid. He's played so many quintessential all-American roles in the past, that when he has to play this repressed, all-American '50s homosexual, perhaps some people figured all he had to do to shock us was show up.

PM: I also wish more people had seen *13 Conversations About One Thing*, because **Alan Arkin** is absolutely unforgettable in that film. So often, people equate "great acting" with these big, charismatic, showboating performances by guys like Al Pacino or Daniel Day-Lewis. Those can be fun to watch, but I find as I grow older and watch more movies, I'm drawn more and more to underplayers like Arkin, who has a great dry delivery and here gives this quiet, lived-in performance that's nevertheless very specific and very clear in

showing the character's emotional arc—and he's very, very funny as well.

JB: I think that's a nice pick. *13 Conversations* was probably the most neglected movie of 2002.

BEST SUPPORTING ACTRESS

PM: This was the hardest category for me, but I wound up giving **Meryl Streep** in *Adaptation* the

edge over Catherine Zeta-Jones. I've got to tell you, I'm kind of surprised that three of my four acting picks are from *Adaptation*, which really didn't strike me when I saw it as this big acting showcase—it seemed like the kind of movie where the screenplay is the star. And Streep is not one of my favourite actresses; I find her too cerebral, too controlled. But I think this movie cast her perfectly and let

her play against those tendencies, and it was fantastic seeing her just go hog-wild at the end of it.

JB: Well, Streep really touched me in that film too, but I'm picking **Catherine Zeta-Jones**. I mean, how do you transcribe [makes imbecilic, lovestruck "buh-muh-buh-muh-buh-muh" noise with his lips]? She's another

SEE PAGE 56



"One of the smartest, creepiest movies ever."
- Liam Mayclem, KRON-TV, San Francisco

"Crispin Glover does an amazing job. A captivating film, reminiscent of Hitchcock."
- Steve Oldfield, FOX-TV, Orlando

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FILM WEEKLY

NEW THIS WEEK

Agent Cody Banks (CO, FP, L) Frankie Muniz, Hilary Duff and Angie Harmon star in *One Night at McCool's* director Harald Zwart's kidpic about a teenaged boy who, unbeknownst to his parents or classmates, lives a secret life as a highly trained special agent for the United States government.

Edmonton International Film Festival A wide selection of nearly 100 features, short films and documentaries from across Canada and around the world. **Gala screenings:** *Mari on Bridge* (dir: Wiebke von Carolsfeld): Myer Horowitz Theatre; Thu, Mar 13 (8pm) • *Leaving Metropolis* (dir: Brad Fraser): Myer Horowitz Theatre; Sat, Mar 15 (8pm)

The Hunted (CO, FP, L) Tommy Lee Jones, Benicio Del Toro and Connie Nielsen star in *The French Connection* director William Friedkin's action picture about an FBI tracker on the trail of an elusive sniper who has been roaming the Oregon forests and picking off deer hunters for the sheer sport of it.

Iced in Black (M) A wide-ranging selection of feature films, documentaries, music videos and animations from across Canada depicting the African-Canadian experience and celebrating African-Canadian artists. *Zeidler Hall, The Citadel*; Sat-Sun, Mar 15-16

Pickup on South Street (EFS) Richard Widmark, Jean Peters and Thelma Ritter star in *The Naked Kiss* writer/director Samuel Fuller's memorably cynical 1953 B-movie about an amoral pickpocket who gets caught between the FBI and a cell of communists when he steals a handbag containing a roll of top-secret microfilm. *Provincial Museum Auditorium (102 Ave & 128 St)*; Mon, Mar 17 (8pm)

Willard (CO) Crispin Glover, Laura Harring and R. Lee Ermey star in director Glen Morgan's campy remake of the 1971 chiller about a shy young man who wreaks revenge on his enemies with the aid of an immense army of intelligent trained rats.

FIRST-RUN MOVIES

About Schmidt (CO) Jack Nicholson, Kathy Bates and Dermot Mulroney star in *Election* director Alexander Payne's satirical comedy about a newly retired actuary who embarks on a road trip to inject meaning into life following the death of his wife and his adoption of an African foster child. Based on the novel by Louis Begley.

Adaptation (FP) Nicolas Cage, Meryl Streep and Chris Cooper star in *Being John Malkovich* director Spike Jonze's wildly inventive comedy-drama about a neurotic Hollywood screenwriter facing writer's block and sexual

frustration as he struggles to adapt Susan Orlean's book *The Orchid Thief* into a film, to the point where he decides to write himself into his own script. Screenplay by Charlie and Donald Kaufman.

Bowling for Columbine (CO) *Roger and Me* writer/director Michael Moore examines Americans' love affair with firearms and probes the roots of the United States' astronomical gun-murder rate in this satirical documentary featuring interviews with Charlton Heston, Marilyn Manson and Matt Stone.

Bringing Down the House (CO, FP, L) Steve Martin, Queen Latifah and Eugene Levy star in *The Wedding Planner* director Adam Shankman's comedy about an uptight tax attorney whose life is turned upside-down by a sassy black ex-convict whom he befriended in an Internet chat-room, believing her to be a white lawyer.

Catch Me If You Can (CO) Leonardo DiCaprio, Tom Hanks and Christopher Walken star in *Minority Report* director Steven Spielberg's breezy comedy/drama, based on the memoir by Frank Abagnale, Jr., whose serial habit of impersonating doctors, lawyers and airplane pilots made him the youngest person ever to be put on the FBI's most-wanted list.

Chicago (CO, FP) Renée Zellweger, Catherine Zeta-Jones and Richard Gere star in director Rob Marshall's flashy film version of the classic Bob Fosse stage musical about a pair of publicity-hungry murderesses manipulating the courts and the media in 1930s Chicago. Songs by John Kander and Fred Ebb.

Cradle 2 the Grave (CO, FP) DMX, Jet Li, Gabrielle Union and Tom Arnold star in *Exit Wounds* director Andrzej Bartkowiak's action thriller about a gangster who is forced to team up with a Taiwanese intelligence agent to meet the ransom demands of an international criminal who has kidnapped his daughter.

Daredevil (CO, FP) Ben Affleck, Jennifer Garner, Michael Clarke Duncan and Colin Farrell star in *Simon Birch* writer/director Mark Steven Johnson's big-screen version of the Marvel comic book about a blind attorney who uses his superhuman sensitivity to his surroundings to fight criminals in New York's Hell's Kitchen.

Dark Blue (FP) Kurt Russell, Scott Speedman and Ving Rhames star in *Bull Durham* director Ron Shelton's gritty police drama about two LAPD homicide detectives—one a morally footloose veteran, the other a fresh-faced rookie—investigating a racially charged slaying in the week leading up to the verdict in the 1992 Rodney King trial. Based on a story by James Ellroy.

Gangs of New York (CO) Leonardo DiCaprio, Daniel Day-Lewis, Cameron Diaz, Jim Broadbent and Henry Thomas star in *GoodFellas* director Martin Scorsese's violent historical

epic, set during the early days of organized crime in mid-19th-century New York City, about the son of a slain Irish gangleader who vows revenge on his father's murderer.

The Guru (CO) Jimi Mistry, Heather Graham and Marisa Tomei star in *Party Girl* director Daisy von Scherler Mayer's comedy about a starry-eyed Indian who comes to America with hopes of becoming a movie star but instead stumbles into a lucrative side career as a philosophy-spouting spiritual advisor to the social elite.

The Hours (CO, FP, P) Nicole Kidman, Meryl Streep, Julianne Moore and Ed Harris star in *Billy Elliot* director Stephen Daldry's adaptation of Michael Cunningham's novel, which interweaves the stories of three women from different eras, all of whom have a close connection with Virginia Woolf's novel *Mrs. Dalloway*.

How to Lose a Guy in 10 Days (CO, FP) Kate Hudson, Matthew McConaughey and Adam Goldberg star in *Miss Congeniality* director Donald Petrie's romantic comedy about a ladies' man who bets his buddies he can stay in a relationship for longer than 10 days, unaware that his new girlfriend has bet her friends that she can drive a man away in no time flat.

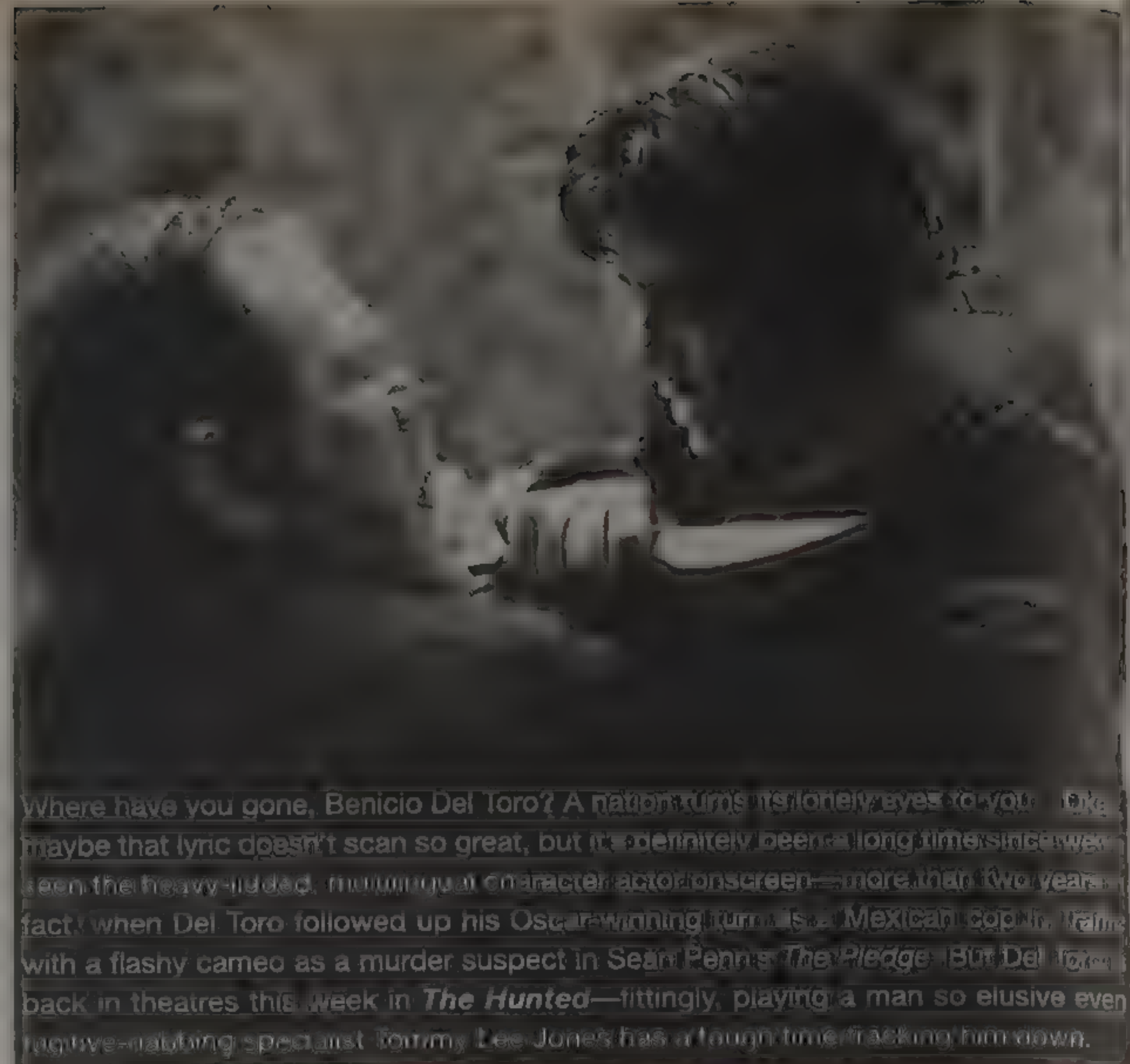
The Jungle Book 2 (CO, FP) The voices of John Goodman and Haley Joel Osment are featured in this animated sequel to the 1967 Disney cartoon version of Rudyard Kipling's novel about the jungle boy Mowgli and his fun-loving friend Baloo the bear.

Kangaroo Jack (CO, FP) Jerry O'Connell, Anthony Anderson, Estella Warren and Christopher Walken star in *Coyote Ugly* director David McNally's slapstick comedy about two friends who bungle an assignment to deliver \$100,000 in Mob money to Australia when the loot is stolen by a wild kangaroo.

The Life of David Gale (CO, FP) Kevin Spacey, Laura Linney and Kate Winslet star in *Mississippi Burning* director Alan Parker's political thriller about a reporter who begins to suspect that a famous anti-death-penalty advocate, who has been sent to Death Row himself for the rape and murder of a fellow activist, may in fact be the innocent victim of a massive conspiracy.

The Lord of the Rings: The Two Towers (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen, Sean Astin, Christopher Lee and Andy Serkis star in the much-anticipated second installment of director Peter Jackson's epic film adaptation of J.R.R. Tolkien's trilogy of fantasy novels about a quest to destroy an all-powerful ring.

Old School (CO, FP) Luke Wilson, Will Ferrell and Vince Vaughn star in *Road Trip* director Todd Phillips's lowbrow comedy about a newly single thirty-something man who relives his irresponsible younger days when he and two friends move into a huge



Where have you gone, Benicio Del Toro? A nation turns its lonely eyes to you. Maybe that lyric doesn't scan so great, but it's definitely been a long time since we've seen the heavy-lidded, mellowed character actor onscreen—more than two years, in fact—when Del Toro followed up his Oscar-winning turn as a Mexican cop in *Traffic* with a flashy cameo as a murder suspect in Sean Penn's *The Pledge*. But Del Toro's back in theatres this week in *The Hunted*—fittingly, playing a man so elusive even negative-rating specialist Tommy Lee Jones has a tough time tracking him down.

house near the local college campus and set up a party-all-night "unofficial fraternity."

The Pianist (CO, FP, GA, P) Adrien Brody and Thomas Kretschmann star in *Chinatown* director Roman Polanski's intimate Holocaust drama, based on the true story of Polish musician Wladyslaw Szpilman, his experiences with his family in the Warsaw Ghetto and the series of narrow escapes and unexpected offers of aid that helped him avoid death at the hands of the Nazis.

The Quiet American (CO) Michael Caine, Brendan Fraser and Do Hai Yen star in *Rabbit-Proof Fence* director Phillip Noyce's film version of Graham Greene's prescient novel about a dissolute British journalist in 1952 Vietnam and his at once friendly and distrustful relationship with a likable young American CIA agent.

The Recruit (FP) Al Pacino, Colin Farrell and Bridget Moynahan star in *No Way Out* director Roger Donaldson's spy thriller about a young CIA recruit who tries to sort through a web of double agents and secret agendas at the agency's Camp Peary training facility, all under the watchful eye of a charismatic instructor.

Shanghai Knights (CO, FP) Jackie Chan, Owen Wilson, Donnie Yen and Fann Wong star in *Clay Pigeons* director David Dobkin's sequel to the 2000 action/comedy *Shanghai Noon*, in which martial-arts expert Chon Wang and his ne'er-do-well buddy Roy O'Bannon travel to London to track down the murderer of Chon's father.

Spider (CO) Ralph Fiennes, Miranda Richardson and Gabriel Byrne star in *Crash* director David Cronenberg's haunting psychological thriller about a man trying to make sense of his life and his relationship with his parents after being released into a halfway house after spending most of his life in a mental institution. Based on the novel by Patrick McGrath.

Talk to Her (P) Javier Camara, Dario Grandinetti, Rosario Flores and Leonor Watling star in *All About My Mother* writer/director Pedro Almodóvar's strangely moving comedy/drama about the unlikely friendship that develops between a journalist in love with a comatose bullfighter and a male nurse in love with a comatose dancer. In Spanish with English subtitles.

Tears of the Sun (CO, FP, L) Bruce Willis, Monica Bellucci and Tom Skerritt star in *Training Day* director Antoine Fuqua's action/adventure about a veteran Navy SEAL who finds himself torn between duty and honour on an assignment to rescue an American aid worker operating a medical mission in war-torn Nigeria.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728

GARNEAU theatre
8712 - 109 Street - 433-0728

THE PIANIST
Nightly 7:30 pm
Sun Matinee 2:00 pm
•14A• (violent and disturbing scenes)

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

TALK TO HER
Fri & Sat 9:30 pm
Sun 2:30, 7:10 & 9:20 pm
Mon - Thu 7:10 & 9:20 pm
•18A• (sexual content)

THE PIANIST
Fri 6:50 pm
Sat Matinee 2:30 pm
•14A• (violent and disturbing scenes)

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

THE HOURS
Nightly 7:00 & 9:10 pm
Sun Matinee 2:00 pm
•PG• (mature themes)

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Tears of the Sun	14A	English Subtitles	Daily 7:00, 9:20	Sat/Sun Matinee	1:00, 3:25
Agent Cody Banks	PG		Daily 6:50, 9:00	Sat/Sun Matinee	1:30, 3:30
Bringing Down the House	PG		Daily 7:10, 9:10	Sat/Sun Matinee	1:20, 3:20
The Hunted	18A	English Subtitles	Daily 7:20, 9:15	Sat/Sun Matinee	1:10, 3:10

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THE PIANIST
Violence, disturbing scenes.
Fri Sat 7:00 Sun 2:00

PRINCESS

10337-82 Ave. 433-0728
THE PIANIST
Violence, disturbing scenes.
Fri Sat 7:00 Sun 2:00

TALK TO HER
Violence, disturbing scenes.
Fri Sat 7:00 Sun 2:00

THE HOURS
Violence, disturbing scenes.
Fri Sat 7:00 Sun 2:00

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Citadel Theatre, 425-9212

ICED IN BLACK
Sat 7:00 8:00 Sun 1:30 2:00 3:00 4:00 5:00
7:00 9:00

TWO DECADES OF RICHARD KERR
Thu 7:00

CHABATHEATRE

Jasper, Alberta, 780-852-3484

HOW TO LOSE A GUY IN 10 DAYS
Suggestive language. Fri Sat 7:00 9:00
Sun-Thu 8:00

THE HOURS
Mature themes.
Fri Sat 7:00 9:00 Sun-Thu 8:00

LEDUC CINEMAS

1700-101 St. 433-0728

TEARS OF THE SUN
Graphic war violence. Daily 7:00 9:20
Sat Sun 1:00 3:25

AGENT CODY BANKS
Daily 6:50 9:00

BRINGING DOWN THE HOUSE
Daily 7:10 9:10
Sat Sun 1:20 3:30

THE HUNTED
Brutal violence throughout. Daily 7:20 9:15
Sat Sun 1:30 3:10

WETASKIWIN CINEMAS

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SHANGHAI KNIGHTS
Daily 7:00 9:15
Sat Sun 1:00 3:00

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave.
St. Albert, 458-9822

THE JUNGLE BOOK 2
11:00 1:00 2:50 7:00

CHICAGO
1:10 3:30 6:00 8:30

SHANGHAI KNIGHTS
9:00

DAREDEVIL
Violent scenes.
11:30 1:45 4:00 6:20 8:45

TEARS OF THE SUN
Graphic war violence.
11:00 1:20 3:45 6:40 9:00

THE HUNTED
Brutal violence throughout.
11:15 1:00 3:10 7:00 9:15

CINEMA GUIDE

CITY CENTRE

10200-102 Ave. 421-7020

AGENT CODY BANKS
1:10 2:20 4:40 7:00 9:30

TEARS OF THE SUN
Graphic war violence.
11:00 1:20 3:40 6:50 9:50

BRINGING DOWN THE HOUSE
Suggestive language, not suitable for children.
1:10 4:10 7:10 9:40

OLD SCHOOL
Crude sexual content.
Daily 12:10 2:30 4:50 7:40 10:20

SPIDER
Sexual content.
Daily 12:30 2:40 5:10 7:50 10:15

THE QUIET AMERICAN
Daily 1:10 3:30 6:40 9:10

CRADLE 2 THE GRAVE
Coarse language, violence throughout.
Daily 12:20 2:50 5:00 7:20

DAREDEVIL
Violent scenes. Daily 10:10

WEST MALL 8

8882-170 St. 444-1629

WILLARD
Fri Mon-Thu 7:20 9:50
Sat Sun 2:00 4:30 7:20 9:50

KANGAROO JACK
Suggestive language.
Fri Mon-Thu 6:50 9:00
Sat Sun 1:50 4:20 6:50 9:00

CATCH ME IF YOU CAN
Not suitable for younger children.
Fri Mon-Thu 6:45 9:30
Sat Sun 1:00 3:50 6:45 9:30

ABOUT SCHMIDT
Fri Mon-Thu 6:40 9:20
Sat Sun 1:10 3:40 6:40 9:20

BOWLING FOR COLUMBINE
Fri Mon-Thu 7:10 9:45
Sat-Sun 1:25 4:00 7:10 9:45

THE PIANIST
Violence, disturbing scenes.
Fri Mon-Thu 8:00 Sat Sun 1:30 4:40 8:00

GANGS OF NEW YORK
Brutal violence throughout.
Fri Mon-Thu 8:30
Sat Sun 1:20 4:50 8:30

CHICAGO
Fri Mon-Thu 7:00 9:40
Sat Sun 1:40 4:10 7:00 9:40

CLAREVIEW

4211-139 Ave. 472-7600

THE HUNTED
Brutal violence throughout.
Daily 2:30 4:40 7:25 9:40

AGENT CODY BANKS
Daily 1:00 3:15 5:25 7:40 9:50

WILLARD
Daily 2:15 4:45 7:15 9:45

CRADLE 2 THE GRAVE
Coarse language, violence throughout.
Daily 2:20 4:50 7:30 10:05

DAREDEVIL
Suggestive language.
Daily 1:10 3:20 5:30 7:45 10:00

OLD SCHOOL
Crude sexual content.
Daily 2:10 4:20 7:50 10:10

THE JUNGLE BOOK 2
Daily 1:30 4:00 6:15

HOW TO LOSE A GUY IN 10 DAYS
Suggestive language. Daily 1:50 4:30 6:50 9:20

THE LORD OF THE RINGS:
THE TWO TOWERS
Violent scenes, frightening scenes.
Daily 8:00

TEARS OF THE SUN
Graphic war violence. Daily 1:40 4:15 7:00 9:55

BRINGING DOWN THE HOUSE
Suggestive language, not suitable for younger children. Daily 2:00 4:25 7:10 9:30

SOUTH EDMONTON COMMON

1525-99 St. 436-8585

AGENT CODY BANKS
Daily 1:30 4:00 6:50 9:20
THX Daily 12:30 3:00 5:30 7:50 10:20

WILLARD
THX Daily 1:40 4:30 7:10 9:50

TEARS OF THE SUN
Graphic war violence. No passes.
THX Daily 1:15 4:10 7:00 10:00

BRINGING DOWN THE HOUSE
Suggestive language, not suitable for younger children. Daily 1:00 2:00 3:45 4:45 6:30 7:30 9:10 10:10

THE GURU
Sexual content, coarse language.
Daily 1:50 4:20 7:20 9:40

CRADLE 2 THE GRAVE
Coarse language, violence throughout.
Fri-Wed 2:20 5:20 8:00 10:45 Thu 2:20 10:45

CHICAGO
Daily 1:20 3:50 6:45 9:15

CATCH ME IF YOU CAN
Not suitable for younger children.
Daily 12:40 3:40 9:45

ABOUT SCHMIDT
Daily 12:50 3:30 6:40

THE LORD OF THE RINGS:
THE TWO TOWERS
Violent scenes, frightening scenes.
Daily 12:45 4:40 8:40

GANGS OF NEW YORK
Brutal violence throughout.
Daily 9:30

SHANGHAI KNIGHTS
Daily 2:10 4:50 7:40 10:15

OLD SCHOOL
Crude sexual content.
THX Daily 1:10 3:20 5:40 8:10 9:00 10:40

DAREDEVIL
Violent scenes.
Daily 2:30 5:10 7:45 10:30

THE JUNGLE BOOK 2
Daily 12:35 2:45 5:00 7:15

THE LIFE OF DAVID GALE
Sexual content, mature themes. Daily 6:55

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JUST MARRIED
Suggestive content, not recommended for younger children. Fri Mon-Thu 7:15 9:30
Sat Sun 1:30 3:30 7:15 9:30

THE RING
Frightening scenes. Daily 9:00

THE HOT CHICK
Fri Mon-Thu 7:30 9:45
Sat Sun 2:15 4:45 7:30 9:45

HARRY POTTER AND
THE CHAMBER OF SECRETS
Frightening scenes. Fri Mon-Thu 7:45
Sat Sun 1:15 4:30 7:45

TWO WEEKS NOTICE
Fri Mon-Thu 7:00 10:00
Sat Sun 1:45 4:15 7:00 10:00

DIE ANOTHER DAY
Violent scenes. Fri Mon-Thu 6:30 9:15
Sat Sun 1:00 3:45 6:30 9:15

THE WILD THORNBERRYS MOVIE
Fri Mon-Thu 6:45
Sat Sun 2:00 4:00 6:45

VILLAGE TREE

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AGENT CODY BANKS
Fri 7:00 9:30 Sat Sun 1:30 4:15 7:00 9:30
Mon-Thu 7:00

WILLARD
Fri 7:30 10:00
Sat Sun 2:00 4:30 7:30 10:00 Mon-Thu 7:30

HOW TO LOSE A GUY IN 10 DAYS
Suggestive language. Fri 7:00 9:35
Sat Sun 1:45 4:15 7:00 9:35 Mon-Thu 7:00

CRADLE 2 THE GRAVE
Coarse language, violence throughout.
Fri 7:15 9:45 Sat Sun 2:00 4:30 7:15 9:45
Mon-Thu 7:15

THE LIFE OF DAVID GALE
Sexual content, mature themes. Fri 6:45 9:25
Sat Sun 1:00 3:45 6:45 9:25 Mon-Thu 6:45

THE RECRUIT
Coarse language. Fri 7:15 9:45
Sat Sun 1:15 3:45 7:15 9:45 Mon-Thu 7:15

ABOUT SCHMIDT
Fri 6:45 9:20 Sat Sun 1:15 4:00 6:45 9:20
Mon-Thu 6:45

OLD SCHOOL
Crude sexual content. Fri 7:30 10:00
Sat Sun 1:45 4:45 7:30 10:00 Mon-Thu 7:30

THE LORD OF THE RINGS:
THE TWO TOWERS
Violent scenes, frightening scenes. Fri 8:45
Sat Sun 1:00 4:45 8:45 Mon-Thu 8:20

THE HOURS
Mature themes. Fri 6:30 9:00
Sat Sun 1:15 4:00 6:30 9:00 Mon-Thu 6:30

BRINGING DOWN THE HOUSE
Suggestive language, not suitable for younger children.
Fri 7:30 9:55 Sat Sun 1:30 4:30 7:30 9:55
Mon-Thu 7:30

KANGAROO JACK
Suggestive language. Fri 6:30 8:45
Sat Sun 1:00 4:00 6:30 8:45 Mon-Thu 6:30

THE GURU
Sexual content, coarse language.
Sat Sun 1:00 4:00 6:30 8:45 Mon-Thu 6:30

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AGENT CODY BANKS
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THE HUNTED
Brutal violence throughout. Fri 3:10 7:25 9:50
Sat Sun 12:10 3:10 7:25 9:50
Mon-Thu 7:25 9:50

TEARS OF THE SUN
Graphic war violence. Fri 3:50 6:40 9:35
Sat Sun 1:20 3:50 6:40 9:35 Mon-Thu 6:40 9:35

BRINGING DOWN THE HOUSE
Suggestive language, not suitable for younger children. Fri 4:15 7:45
Sat Sun 1:15 4:15 7:45
Mon-Thu 7:15 9:45

DAREDEVIL
Violent scenes. Fri 3:35 7:20 9:55
Sat Sun 1:15 4:15 7:45
Mon-Thu 7:20 9:55

THE JUNGLE BOOK 2
Fri 4:30 6:30 Sat Sun 12:30 2:30 4:30 6:30
Mon-Thu 6:30

HOW TO LOSE A GUY IN 10 DAYS
Suggestive language. Fri 3:20 7:10 9:40
Sat Sun 12:30 3:20 7:10 9:40
Mon-Thu 7:10 9:40

SHANGHAI KNIGHTS
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Mon-Thu 7:00

CHICAGO
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Mon-Thu 6:30 9:00

THE LORD OF THE RINGS:
THE TWO TOWERS
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Daily 8:30

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SHANGHAI KNIGHTS
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Mon-Thu 7:00

CHICAGO
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Mon-Thu 6:30 9:00

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Daily 9:30

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Mon-Thu 7:00

CHICAGO
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Mon-Thu 6:30 9:00

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THE TWO TOWERS
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Mon-Thu 7:00

CHICAGO
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Mon-Thu 7:00

CHICAGO
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Mon-Thu 6:30 9:00

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Sat Sun 1:00 3:30 7:30 9:55 Mon-Thu 7:30 9:55

SHANGHAI KNIGHTS
Fri 4:10 7:00 Sat Sun 1:40 4:10 7:00
Mon-Thu 7:00

CHICAGO
Fri 3:40 6:30 9:00 Sat Sun 12:50 3:40 6:30 9:00
Mon-Thu 6:30 9:00

THE LORD OF THE RINGS:
THE TWO TOWERS
Violent scenes, frightening scenes.
Daily 8:30

DAREDEVIL
Violent scenes. 1:25 4:00 7:05 9:40

HOW TO LOSE A GUY IN 10 DAYS
Suggestive language. 1:10 3:55 7:00 9:50

OLD SCHOOL
Crude sexual content. 1:45 4:25 7:40 10:15

SHANGHAI KNIGHTS
1:15 4:10 7:25 10:10

TEARS OF THE SUN
No passes. Graphic war violence.
1:10 4:10 7:25 10:10

THE HUNTED
No passes. Brutal violence throughout.
1:40 4:20 7:10 9:35

THE JUNGLE BOOK 2
12:55 1:25 3:00 5:00 6:55

THE LIFE OF DAVID GALE
Sexual content, mature theme.
1:10 4:10 7:25 10:10

THE LORD OF THE RINGS:
THE TWO TOWERS
Violence, frightening scenes. 12:55 1:25 3:00 5:00 6:55

THE RECRUIT
Coarse language. 3:25 6:40 9:10

WESTMOUNT CENTRE

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AGENT CODY BANKS
No passes. Fri Mon Tue Wed Thu 7:00 9:30
Sat Sun 1:10 3:40 6:10 8:40

CHICAGO
Fri Mon Tue Wed Thu 7:10 9:40
Sat Sun 1:45 4:15 7:10 9:40

HOW TO LOSE A GUY IN 10 DAYS
Suggestive language.
Fri Mon Tue Wed Thu 7:20 9:50
Sat Sun 1:15 4:15 7:45 10:15

BRINGING DOWN THE HOUSE
Suggestive language, not suitable for younger children.
Fri Mon Tue Wed Thu 7:30 9:55
Sat Sun 1:30 4:00 7:20 9:50

SHANGHAI KNIGHTS
Fri 4:10 7:00 Sat Sun 1:40 4:10 7:00
Mon-Thu 7:00

CHICAGO
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Mon-Thu 6:30 9:00

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Sat Sun 1:00 3:30 7:30 9:55 Mon-Thu 7:30 9:55

SHANGHAI KNIGHTS
Fri 4:10 7:00 Sat Sun 1:40 4:10

Crispin critters

Crispin Glover is weird enough to play *Willard*, but he can't quite carry the movie

BY JOSEF BRAUN

Crispin Hellion Glover has had a remarkably strange career, to say the least. But then, Glover, now nearly 40, would appear to be a remarkably strange man. He tried to kick David Letterman in the head, crafted a series of novels from obscure old books whose words he scribbled out and added creepy little spindly drawings—and he made a rather disquieting feature film starring himself and a cast of actors afflicted with Down syndrome (*What Is It?*, which Glover screened during one of his two Edmonton appearances a few years back). Moreover, Glover's unmistakably peculiar, spastic nuances and oddly emphatic delivery made a distinctive impression in each of the roles he's likely most famous for: his regular appearances on *Family Ties*, his turn as Michael J. Fox's dad in *Back to the Future* or his leading role in *River's Edge* alongside Keanu Reeves and Dennis Hopper.

Alternative Oscars

Continued from page 53

er of these actresses that I've never taken much of a shine to before, but in *Chicago* somehow all of her energy and attitude and vivaciousness really came to the surface. To quote my review, she's like "a long, cool stick of dynamite wrapped in garters and mounted on heels." There was something in me that really responded to the old-fashioned, sexy, dark, kind of moody quality she brought to that part. It really knocked me out.

PM: My alternative pick is kind of an unusual choice—it's **Rosario Flores**, who played the female Toreador in *Talk to Her*. Obviously, she's unconscious for long stretches of the film, but there's something about her very

Unlike many of his peers from the '80s, Glover became a much more marginalized figure in the '90s and onward, popping up for cameos in *The Doors*, *Dead Man* and, more recently, as an evil foe in *Charlie's Angels*. His abundant eccentricities seemed to have sealed his fate as a difficult-to-cast character actor, yet, as an old Glover fan of sorts, I was as surprised as anybody to see him fronting one of March's most-hyped releases, writer/director Glen Morgan's remake of the 1971 creep-out

REVUE HORROR

flick *Willard*, which has him playing a Norman Bates-type outcast who still lives with his ancient mother (Jackie Burroughs), works a menial position at his late father's company under a boss who despises him (a nice supporting turn from *Full Metal Jacket*'s R. Lee Ermey) and, over the course of the film, finds himself commanding an army of rats to fulfill his twisted desires for revenge.

THE CASTING OF GLOVER, whether or not audiences remember who he is, is inspired to the extent that Glover practically provides *Willard* with most of its reason for existence.

unusual physicality—she's very sinewy, very thin, with these ropy arms, this large nose, kind of kinky black hair, androgynous and yet feminine—that's not, I guess, conventionally attractive, and yet I couldn't take my eyes off her. She left perhaps the strongest physical impression on me of any actress I've seen this year.

JB: I thought about Flores, and I also thought about **Bebe Neuwirth** in *Tadpole*—I just had a ball watching her in that film.

PM: So you've picked the Hollywood Velma from *Chicago* and the Broadway Velma in the same category.

JB: That's true, except my official choice is **Miranda Richardson** in *Spider*, which is an absolutely brilliant piece of film acting. It's quite confrontational, yet slippery—and

Even with an attractive and sympathetic temp (*Mulholland Drive*'s Laura Elana Harring) to complicate matters by attempting to get close to Willard while his sanity disintegrates, the film only has so many cards to play. Once the rats are mobilized and we get our first disgustingly thrilling view of them flooding out of suitcases to attack, Morgan has nowhere left to go. The gaps in the action are filled with a few nice details, however, such as the ever-present ice cream truck playing "Three Blind Mice," the strange level of attention paid to fictional product labels (the shot of a can of mixed nuts called "Numm Nuts" is pretty funny), the use of images of Bruce Davison (the original Willard) as old photos of dad, and Shirley Walker's enjoyably circus-like, Danny Elfman-esque score.

But it still all comes down to Glover and, perfectly cast or not, I'm not sure if the problem is that the screenplay doesn't offer him enough to work with or that he's simply not a versatile enough leading man to make all of Willard's transitions completely work. God knows he's weird enough, and convincingly so. I have absolutely no problem buying him as such a freaky, tortured manchild. But Morgan holds the camera firmly on Glover several times when all he

again, it's a performance where the actor's understanding of the film's stylized tone is crucial to its success. That's an underrated element of film acting, I think: seeing the whole picture of what the director is trying to do. Anthony Hopkins is someone who seems really good at that, too; apparently he refuses to rehearse but he's able to talk to the director for a few minutes and immediately get a sense of what he wants.

PM: Great. So have we forgotten anything?

JB: Well, I just remembered somebody who also would have been a great Best Supporting Actor nomination—what about **Peter Falk** in *Undisputed*? That bizarre improvised rant of his was one of the funniest things I saw last year.

PM: Okay, we're done. ☺



does is merely repeat a portentous line over and over, or go into one of many extended hysterical screaming granny fits. And again, let me be clear—I believe Glover's hysterical fits utterly (and to be honest, I even kind of like them). But whether or not they can make all 90 or so min-

utes of *Willard* terribly compelling is another matter altogether. ☹

WILLARD

Written and directed by Glen Morgan

• Starring Crispin Glover, R. Lee Ermey and Laura Elana Harring •

Opens Fri, Mar 14

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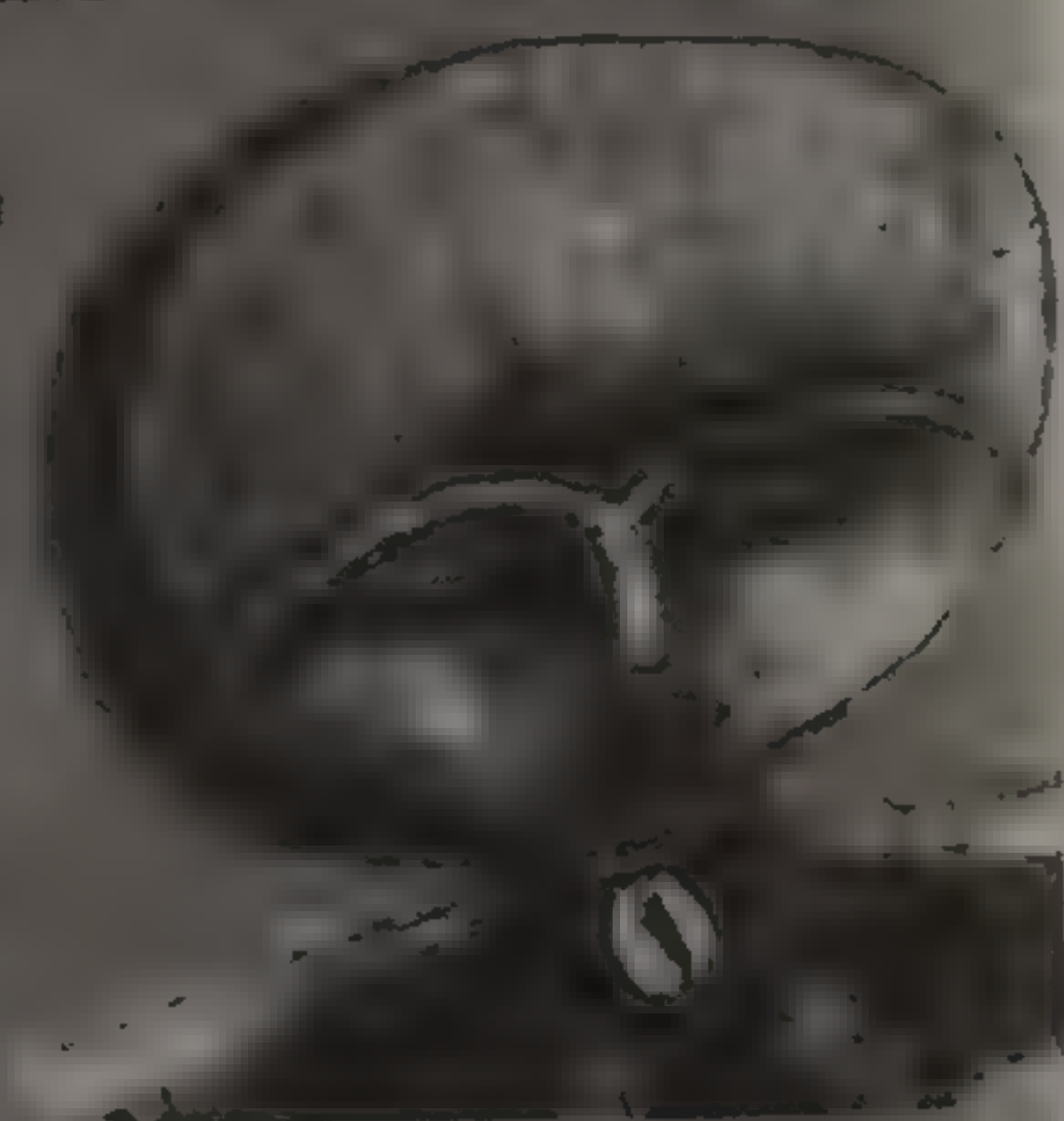
Show Girls at 3PM

Photographer's Journey at 4PM

Short Works Pt 1 at 5PM

Short Works Pt 2 at 7PM

Diva's: Love Me Forever at 9PM



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BEST PICTURE

Chicago
Gangs of New York
The Hours
The Lord of the Rings: The Two Towers
The Pianist

BEST ACTOR

Adrien Brody, *The Pianist*
Nicolas Cage, *Adaptation*
Michael Caine, *The Quiet American*
Daniel Day-Lewis, *Gangs of New York*
Jack Nicholson, *About Schmidt*

BEST ACTRESS

Salma Hayek, *Frida*
Nicole Kidman, *The Hours*

Diane Lane, *Unfaithful*
Julianne Moore, *Far From Heaven*
Renée Zellweger, *Chicago*

BEST SUPPORTING ACTOR

Chris Cooper, *Adaptation*
Ed Harris, *The Hours*
Paul Newman, *Road to Perdition*
John C. Reilly, *Chicago*
Christopher Walken, *Catch Me If You Can*

BEST SUPPORTING ACTRESS

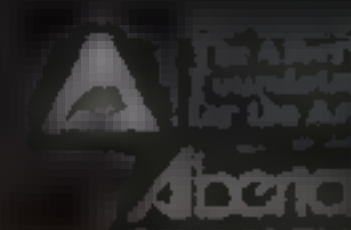
Kathy Bates, *About Schmidt*
Julianne Moore, *The Hours*
Queen Latifah, *Chicago*
Meryl Streep, *Adaptation*
Catherine Zeta-Jones, *Chicago*

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Edmonton



Dysfunction junction

David McNally is happy to be part of *Homeward Bound's* big unhappy family

BY PAUL MATWYCHUK

Playwright Elliott Hayes dedicated his comedy *Homeward Bound* to his family, but it's hard to decide whether or not that's a compliment. The play depicts an upsetting eventful Sunday night in the life of the middle-class Beacham family. The two parents, Glen and Bonnie, have invited their two now-grown children, Nick and Norris, over for dinner, intending to make a shocking announcement when the meal is completed. But they couldn't have picked a worse night to do so, because Nick and Norris each have problems of their own that get a thorough airing first—Norris's marriage is failing, Nick's male lover Guy is an alcoholic (and Nick doesn't exactly avoid the bottle either). By the end of the play, the Beachams have experienced a death, a kidnapping and at least three shocking revelations instead of the single one they were originally planning on. That description may make

the plot sound like something by Christopher Durang, but Hayes's tone is more cultivated, more linguistically playful and less consciously outrageous—it's like the work of a Canadian Alan Ayckbourn. Reviews of previous productions have variously called it a "comedy," a "dark comedy" and, most puzzlingly, a "non-drama drama."

"When I first read it," says David McNally, who plays Nick, the Beachams' favourite child, "I thought, 'Oh, this is a lovely come-

PREVIEW THEATRE

dy.' And I think it has to stay in the comic realm—as the mother says at one point, 'You can't get morbid about it!' It's one of those plays where you never know what's going to come out of anyone's mouth the next second; it builds and builds and builds and explodes, and that information ripples through everybody and builds and builds and builds again until we get to the next piece of information, the next bomb that blows the place up."

HOMEWARD BOUND HAD its world premiere at the Stratford Festival in 1991 in a production directed by

Marti Maraden and starring Douglas Rain, Barbara Bryne, Miles Potter and, as Nick, Tom Wood—who's now directing McNally in the Citadel's new production of the play. "I thought he might be able to give me the perspective of having gone through the play and having *been* the guy," McNally says. "That can be slightly intimidating, but it's more empowering—he *knows* the steps that this young man goes through during the evening, but he allows me to discover them for myself as opposed to just saying, 'Do it like I did it.'"

What's been more valuable, McNally says, is the fact that Wood was a close friend of Hayes, who died in a car accident in 1994 at the age of 37—just as he seemed poised to break through internationally after a string of successes at Stratford. "And so," McNally says, "Tom brings to this production his love for the man and the cherished memories of having worked on the play. So the level of care is enormous. We're not just mounting the play; we're working on making something that will serve Elliott's memory as well as his great play."

HAYES'S SET-UP—an apparently picture-perfect family that's actually a seething, dysfunctional mess when you look beneath the surface—is a

familiar one, but his attitude toward the Beachams is surprisingly genial. *Homeward Bound* isn't so much an exposé of the hypocrisy of the middle class as it is a cockeyed celebration of middle-class neuroses. "A perfect family is dysfunctional," says McNally, "because it's not a perfect world. The world is crazy and if you're not crazy along with it, you're going to shatter.... I know that people who are very well-off suffer these kinds of family conflicts too, but I suppose they can always fly to Tahiti. The middle class has got to stay put and deal with it—there's really not any escape hatch for them. It's not like money can solve their problems; they have to find a way to communicate with each other."

Still, the play concludes on a risky, curiously unresolved note that may not be the neat and harmonious ending many audiences members will crave. But McNally suspects people will go with it. For him—and skip the rest of this paragraph if you want to avoid a big spoiler—the final scene contains echoes of another classic play that no one ever went wrong by emulating. "I did a production of

Death of a Salesman last year in Calgary," he says, "and it's kind of a similar scene. I'm kind of curious what this ending will do to people, but I suspect they'll feel a sense of completion. Maybe audiences will come out cherishing the fights they have with their siblings and their spouses a little bit more.... I don't know. I mean, you never really know if a play is going to take off or be received the way you hope it will, but with this one, I've got that sort of tingly feeling." ☐

HOMEWARD BOUND

Directed by Tom Wood • Written by Elliott Hayes • Starring Grant Reddick, Carolyn Hetherington, David McNally and Jan Alexandra Smith • Shocter Theatre, The Citadel • Mar 15-Apr 6 (opening night: Mar 20) • 425-1820



David McNally

Expecting the Unexpected

The *Unexpected Man* is as unusual and unpredictable as its title implies

BY PAUL MATWYCHUK

Yasmina Reza's play *The Unexpected Man* may contain virtually no dialogue or onstage action, but director John Hudson takes issue with anyone—for instance, me—who makes blithe, offhand observations like "Well, it's not exactly the most theatrical play ever written, is it?"

"What is a theatrical play, anyway?" he asks. "In fact, I completely disagree with you. I think it's a *highly* theatrical play. What it is, is wide-open. Reza's given you no road map; there are no stage directions and she doesn't even tell you where the pauses and the silences are supposed to go. Everything's up to you."

The action takes place in real time inside a small, cramped train compartment bearing two occupants headed toward Frankfurt, Germany: Paul (John Sproule), a famous literary author plagued by doubts about the worth of his novels and despair over what he feels are his fading creative powers; and Martha (Coralie Cairns), a middle-aged fan of Paul's novels

who spends much of the play agonizing over whether to speak to him—or even to pull out her copy of his latest book from her handbag and begin reading it in front of him. The play is nearly 75 per cent over before the two characters even exchange a single word of dialogue; the remainder of the play alternates between the two characters' internal monologues as they ruminate about various friends and family members, think regretfully about the paths their lives have taken and speculate anxiously about each other. There are laughs in it, but it's

PREVIEW THEATRE

not exactly *The Odd Couple* either.

"The closest thing I've ever done to it is probably *Full Gallop*," says Hudson, referring to the one-woman show he directed last season in which Cairns played legendary fashion diva Diana Vreeland. "But that character at least had a very particular relationship with the audience; this play doesn't have that. This play is *all* subtext—the characters spend the whole thing doing nothing but talk about what's on their minds. And that's part of the fun of it. You have this writer whose work has had such a deep effect on this woman and probably lots of other people, and yet so much of what he says consists of things like

'I think I should go back on the Ex-Lax.' It's the woman who gets all these beautiful and profound speeches that are really quite extraordinary."

THE PLAY SHARES some surface similarities with Reza's best-known play, *Art* (which has received recent Edmonton productions at the Citadel and L'Unithéâtre). The characters are well-educated, well-heeled, somewhat neurotic French intellectuals who seem to define themselves mainly in terms of their relationship to art and literature. But *The Unexpected Man* is a more minor-key work, more emotionally delicate and more experimental in its structure. "It's like a big onion," says Hudson. "There's a lot of layers to it." Indeed, Hudson, Cairns and Sproule spent their first week of rehearsal simply going through the text, teasing apart the meaning of each speech and making sure they completely grasped the essence of the two characters' journeys before they started blocking it. (And even then, Hudson says, he's left the blocking on this play a lot looser and more open than he usually does.)

"It's about taking risks," Hudson says. "It's about the woman's journey to build up the courage to speak to this author, to take that risk and take what fate has thrown in front of her and say yes to it. It's that fear of actually saying what a profound effect his work has had on her—and also a



John Sproule and Coralie Cairns in *The Unexpected Man*

fear of what his reaction might be. I mean, if you met that writer or that person who meant the most to you, what would you say to them?"

I DON'T KNOW, but I know it wouldn't be anything terribly suave. I tell Hudson about going to Toronto as a teenager and encountering a writer I idolized—don't make fun of me; it was Harlan Ellison—and being completely unable to say two coherent words to him. Hudson has a similar story: "For me," he says, "it was when [German film director] Werner Herzog was in town for *Local Heroes* about 10 years ago. I wanted to get his autograph on one of my movies and I didn't know how to approach him. Eventually, I just went up there and kind of stammered something. I got the autograph, but there was just

so much more I would have wanted to say and ask and delve into."

So, I ask Hudson, does that mean if people are moved by this play, they should they come up to him and tell him so? "I don't know," he laughs. "I have had people come up to me and say, 'Oh my God, you're John Hudson!' and tell me how much they enjoy my work and Shadow Theatre and stuff like that. I'm always glad to hear that, but in a sort of Canadian way, I'm always a little embarrassed at the same time. I never know how to respond." ☐

THE UNEXPECTED MAN

Directed by John Hudson • Written by Yasmina Reza • Translated by Christopher Hampton • Starring Coralie Cairns and John Sproule • Varscona Theatre • Mar 13-30 • 434-5564

The Princess diaries

Panties Productions takes a royalty oath with their latest play

By PAUL MATWYCHUK

Panties Productions—an all-star cadre of five of Edmonton's most popular young comic actresses, Jocelyn Ahlf, Belinda Cornish, Jana O'Connor, Celina Stachow and Dana Wylie—made their debut as a theatrical entity last spring with *Hump!* That play was a daffy modernized spin on Shakespeare's *Richard III* about a scheming, hunchbacked small-town actress who hatches a plan to systematically eliminate everyone standing in her way of being cast in the lead of the local community theatre's latest musical, and it marked a promising writing and directing debut for Ahlf (who also appeared in the show as a browbeaten stage manager). These days, however, Ahlf seems a little embarrassed by all the "Written by! Directed by! Starring!" attention the show brought her way. She's much more comfortable talking about the new Panties show, *Princess*, which was conceived, written, produced and directed by the entire group and feels more like a show they can all take ownership of.

"The idea was to get us working as a unit," says Stachow. "After *Hump!*, we wanted to work on something that would be just us and let us learn to work together as a company." Working together proved to be a tougher logistical task than they thought; O'Connor, who is currently competing in a series of improv festivals across Europe, was completely unavailable, Cornish was in England for a month and Wylie only got back to Edmonton this week from an extended stay in Winnipeg to take

PREVIEW THEATRE

part in the rehearsals. "We've been a little scattered," says Cornish, "but we have been sending our pieces out to each other by e-mail and giving each other feedback all the time. It's been sort of a group dramaturgical process, getting together once a week or once a fortnight for the past couple of months to figure out the show."

LUCKILY, THE SHOW'S structure was loose enough to accommodate a certain scatteredness. Each of the four performers created a series of scenes built around a character from a classic fairytale, or at least loosely inspired by the idea of fairytale "princesses." Wylie plays Princess Mudface, Cin-

derella's tomboy daughter, who is sick of growing up in the shadow of such an irritatingly perfect epitome of loveliness and feminine serenity. Ahlf plays Snow White's stepmother—who, it turns out, is actually Rapunzel, and finds herself behaving "wickedly" simply because that's the label everybody automatically slaps on her. Stachow is a selfish, modern-day pop diva whose princessy dreams get put through the wringer when she appears on an *American Idol*-style TV show.

And Cornish... well, Cornish plays Sleeping Beauty—but the Brothers Grimm version of the character, which is ridiculously perverse and dark even for the Grimms. "Sleeping Beauty was one of the characters Celina originally suggested," Cornish says, "and I remember thinking, 'Sleeping Beauty? God, what does she do? She just sleeps!' But that night I went home to the house I was staying and picked up a book lying on a coffee table—it was something like *Extraordinary Origins of Ordinary Things*—and it literally opened to the page with the origins of Sleeping Beauty." Kids, cover your ears: this is not a cheerful story. Originally, Sleeping Beauty falls into a deep sleep after a piece of flax slips under her fingernail. Her family eventually abandons the castle and leaves her behind, whereupon a roaming lord happens



Dana Wylie, Jocelyn Ahlf, Celina Stachow and Belinda Cornish in *Princess*

upon her, rapes her and impregnates her. Years later, her child (who she somehow delivered in her sleep) sucks the flax out from her finger, causing her to wake up and suddenly discover she's now a mother. Before the ridiculously complicated story is over, the lord returns, Sleeping Beauty's children are kidnapped and apparently baked into a pie and eaten, while Sleeping Beauty herself is burned at the stake. "It's weird and dark and awful," Cornish says, "and that kind of suits me."

WHAT ALL FOUR STORIES have in common, Ahlf says, is that they talk about "what happens when you're not a princess anymore—when you grow up to be a queen." "There's a lot in the show about making decisions," agrees Cornish. "When you look at fairytales, they're usually written about the characters; you never get

the characters' perspective and they never really get a choice as to what happens to them. What would happen if Cinderella actually didn't really like Prince Charming very much?"

For their part, the Panties haven't made any firm decisions about the future of the company; so far, they're taking things project by project. "There's no pressure to stay together," Ahlf says, "and no pressure to stay apart." What is certain is that they'll reunite in April to present *Paradise City*, a nine-actor musical extravaganza featuring "lots of men, lots of guns and lots of heavy metal." "What can I say?" shrugs Stachow. "We have a story we want to tell." ☐

PRINCESS

Written, directed and performed by Jocelyn Ahlf, Belinda Cornish, Celina Stachow and Dana Wylie • Azimuth Theatre (11315-106 Ave) • Mar 14-23

Giants of industry

Part-time photographer Pawel Stroemich finds a home for his art at his EPCOR workplace

By AGNIESZKA MATEJKO

There's something I dearly love about the Edmonton visual arts scene: art has a way of popping up here in the most unexpected places. Not only is there hardly a café in town that doesn't display original art—in fact, that's practically become a given—but I've also run across art shows in a used car lot, an auto body shop, a hair salon, a furniture store and a florist. It may seem commonplace to us, but in all of my travels from Chile to the cultured capitals of Europe, I have never seen so much local business support for art. Here in our capital, it seems that almost anyone with a public wall wants use it to display art.

So it was with glee and delight that I walked into the lobby of the EPCOR Centre. The place was filled with customers preoccupied with paying their utility bills, and yet against a wall clearly not designed for art hung a large show of photographs

of trees—Pawel Stroemich's *Friendly Giants*. Not only does it seem wonderfully odd that art should appear in such a peculiar, "unartistic" location, but the exhibition also happens to be a darn good one that could easily have found a place in a more prestigious gallery. How did this accomplished body of work end up here? Surely EPCOR has not diversified into curatorial practice. It turns out that Stroemich has a most unusual profession by artistic standards: he's an electrical engineer for EPCOR.

PREVIEW VISUAL ARTS

"My job is spending 95 per cent of my time in front of the computer screen working with enormously large data sets of electrical load and price figures," Stroemich explains while I try to look as if I understand what he's saying. "My job is number-crunching," he clarifies. Yet, somewhere in the midst of his busy career he's found time to develop a wholly different side of himself. "Everybody has both sides of the brain," he tells me chidingly, "but some people are inclined to use just one of them."

It helps that he's not one of those people who mulls over work-related problems while hiking up verdant mountain passes. ("I have some kind of switch between the brain," he laughs.) At the same time, art requires

time and dedication, both of which can be hard to find when you have to balance a family and a career. "I constantly question myself about the reason behind the efforts and expenses [of photography]," Stroemich says, "and the only answer I have come up with is that I have to do it, it keeps me relatively sane. When you finish your job, go home and you have something interesting waiting for you, you are going to go home that much happier and at the end of the weekend you are going back to work refreshed."

PHOTOGRAPHY SEEMS like a natural extension of a technological mind, and Stroemich speaks eagerly about the chemistry and physics of photography. "You can't escape your mind," he says. "I am trained in logical and disciplined thinking, and when I go out to take pictures, my background is still ticking.... When I go out with a camera and see a photograph, usually it's a pattern." His ability to recognize order in nature reminds Stroemich of a scene from the movie *A Beautiful Mind* in which mathematician John Nash is shown staring at a chaotic wall of numbers when he suddenly becomes aware that the numbers form a pattern. "You see a wall of pattern and usually people see it as chaos—as cluttered background," Stroemich says. "What I think I can see is some appealing pattern forming in the chaos."



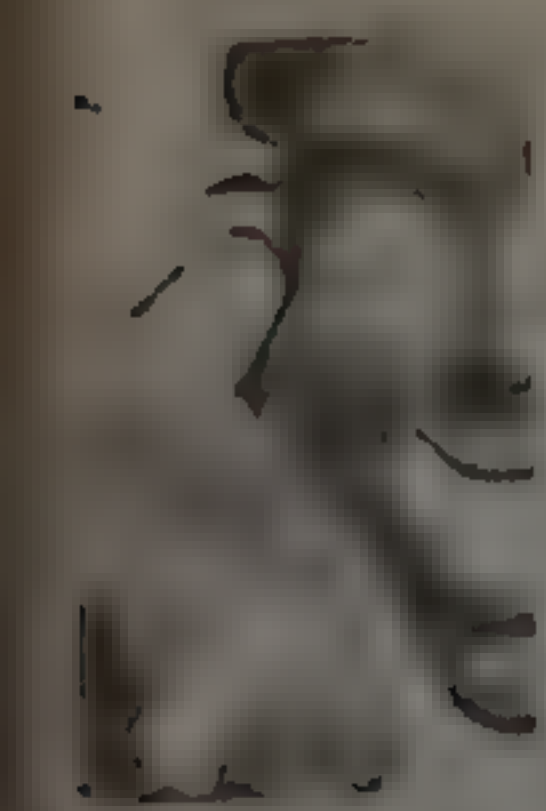
While Stroemich is not at ease speaking about the expressive, emotive side of art (he positively lights up whenever the conversation turns to numbers), he does not ignore this aspect of it. "I am fascinated by the fact that a piece of paper with coloured dots makes people react in a certain emotional way," he muses. "It is just a piece of paper with coloured dots. [And yet] if a picture is good, it may make you cry and react in an emotional way."

I ask Stroemich if, given all the

time and effort that he's put into his photography, he ever dreams of becoming a full-time artist. "Everybody would like to be an artist," he proclaims. "Everybody would like to play the piano or to do something artistic. Would I like to make a living as an artist? No! When you are a professional artist, you either compromise or you starve." ☐

FRIENDLY GIANTS

By Pawel Stroemich • EPCOR Centre • To Mar 31



theatre notes

BY PAUL MATWYCHUK

That King you do

One Good Story, That One • Kaasa Theatre (Jubilee Auditorium) • Mar 12-22 • preVUE "Satire is sharp," author Thomas King once said. "It is supposed to hurt; it is never supposed to make you feel comfortable. I hope that when readers laugh [at my work], deep in their hearts they are uncomfortable, uneasy and looking over their shoulder, watching. That if they read something that they too have done, they feel like someone watched them do it. Maybe me."

Hopefully King will excuse the cast and crew of *One Good Story, That One*, Sound and Fury Theatre's new stage adaptation of several of the part-Cherokee author's short stories; according to director Laura Roald, the rehearsals have been filled with laughter—most of it pretty guilt-free. But that's the risk an author takes when he writes as hilariously as King does. "Visually," Roald says, "his sense of humour is so precise. He has a great sense of native communities in Canada and native voices, and he's very good at finding ways to laugh at centuries of persecution and oppression and say, 'Look—if we can talk about it, then we can figure out a way to get past it and move beyond it.' Not to forget about it, but to make it something we can all understand. For King, humour is an important tool—a tool of healing, I guess is the way a lot of people would put it."

Roald was hired to do the show by Sound and Fury artistic director Scott Sharplin (who wrote the script) largely on the strength of *Running: The Alex Decoteau Story*, a play about the first aboriginal police officer in Edmonton, which she directed at the 2001 Fringe. "It was a very stylized piece," Roald says, "and I wasn't sure if that was [why Sharplin wanted me] or if it was just because I did a show with a Métis guy in it."

It turned out, however, that Sharplin was more interested in the way Roald incorporated elements of storytelling into the show—a skill that would come in handy when it came time to weave together the eclectic range of narrative styles that make up *One Good Story, That One*. "The adaptations range from fairly direct, traditional storytelling," Roald says, "to more audacious choices—at one point, we stage a massacre onstage. A six-man massacre! An important part of the play is this sort of Jungian idea that these stories were always there. The idea is that even if everyone who knew these stories were wiped out, the story would still exist because it has a spirit of its own and it's an entity of its own."

Roald says the show also benefited from the presence of her assistant director, Christine Frederick, one of

the program co-ordinators of White Buffalo Dancers and Drummers Society, a local native cultural organization that's also Sound and Fury's season sponsor. ("She brings the drumming and the dancing," Roald says, "and I bring the staging.") The youthful cast (which includes Stewart Burdett, Jesse Gervais and Catherine Walsh) attended one of White Buffalo's open-to-the-public Wednesday night sessions; many found the experience unexpectedly spiritual and have been making return visits ever since.

"Hearing about spirituality can be dreary," says Roald, "but King deals with it in such a matter-of-fact way so that the divine and the everyday come together. One of the Coyote stories—one of the trickster myths—is told with Coyote literally farting the whole time. When King writes about Coyote, the stories always have a political edge to them, even though sometimes they're hard to find because he hides them under these layers of hilarious fart jokes.... I've had a couple of people ask me if they can bring their kids to this show. We don't swear, we don't do anything horrible onstage. There's just a lot to think about in what he writes. Maybe there should be a farting warning at the top of the show, but that's about it."

Dig your own Noël

Marvelous Party • Jagged Edge Theatre (3rd Floor, Edmonton Centre East) • To Mar 29 • preVUE You won't find any fart jokes in the work of Noël Coward, whose songwriting—so frequently dismissed as a minor sideline compared to his work as a playwright—is saluted in Jagged Edge Theatre's new revue, *Marvelous Party*. Instead, you get a series of musical numbers that represent pretty much the epitome of urbane, sophisticated wit, full of brisk, intricate rhyme schemes, droll social observations and lyrics that frequently require the lungpower and breath control of an Olympic decathlete.

"You sometimes wonder if these songs were written so that people could breathe at all," remarks director Amy DeFelice, who says her parents were "addicted" to Noël Coward and passed their habit onto her, to the point where she's now determined to convert as many people to the Coward cause as she can. "I don't think people are really aware of him," she explains. "People still talk about Cole Porter all the time, who's probably the songwriter from that era who's most comparable to Coward. Or George Gershwin and Jerome Kern, but I think of Coward as belonging to that group as well."

Working their way through such Coward favourites as "Nina," "I Like America," "Why Do the Wrong People Travel?" and the immensely underrated ballad "Sail Away" will be Briana Buckmaster, Hansi Klemm and Andrew Mcready (an actor whose facility with slightly formal, wordy speeches ought to make him an ideal Coward interpreter). There are evening shows on Saturdays, but the rest of the performances take place at 12:10 p.m. from Tuesday to Friday—presumably, the company hopes to attract the people who don't go out in the midday sun. ☐

ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to listings@vue.ab.ca. Deadline is Friday at 3pm

DANCE

CAPOEIRA ACADEMY 6807-104 St (709-3500) • Roda de Capoeira • Every Sat (2pm) • Free performance

CONTACT IMPROV DANCE McKernan Community Hall, 11341-78 Ave (450-3336) • Every Sun (3-5pm): Dance jam. Contact Improv, a dance of weight-sharing, gravity, momentum and stillness

COMMUNITY SPIRIT John L. Haar Theatre, MacEwan Centre for the Arts, 10045-156 St (497-4393) • Performances by nine local dance studios • Sat, Mar. 15 (8pm) • \$10/\$5 (student/senior)

PEDRO GUASP SPANISH FLAMENCO DANCERS Provincial Museum Theatre, 12845-102 Ave • The 25-member dance troupe presents an evening of flamenco, with proceeds going to the Hispanic Catholic Church of Edmonton, Our Lady of Guadalupe • Sun, Mar. 16 (4pm) • \$10/\$6 (children under 6 years) • Tickets available at TIX on the Square (420-1757)

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY See What's Happening Downtown

BUZZY'S Lower level, 10416-82 Ave (437-3707) • Artworks by Sirkka Kadatz

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave (439-8210) • Open Mon-Fri 11am-5pm; Sat by appointment • **CALM PASSAGE:** Oil paintings on the theme of transition

COMMERCE PLACE See What's Happening Downtown

EDMONTON ART GALLERY See What's Happening Downtown

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • **TRACE OF FLAME:** Wood-fired ceramics by Darwin Dolinsky • Until Mar. 29

EXTENSION CENTRE GALLERY 2nd Fl University Extension Centre, 8303-112 St (492-3034) • Open Mon-Thu 8:30am-8pm; Fri, 8:30am-4:30pm; Sat 9am-noon • **ESSENCE OF TIME:** Diana Panizzon, graduating student exhibition • Until Mar. 19

FAB GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St, 89 Ave (492-2081) • Open Tue-Fri 10am-5pm; Sun 2-5pm • **THE ALCUIN AWARDS:** An exhibition honouring excellence in book design in Canada, 2001 • Until Mar. 29 • Opening reception: Thu, Mar. 13 (7-10pm)

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed 10am-6pm; Thu and Fri 10am-9pm; Sat 10am-6pm, Sun 12-5pm • Soapstone carvings of Inukshuk, hunters, mother and child by Peter Assapa. West Coast Indian and Eskimo gold and silver jewellery by Pat Dixon • Until Mar. 31

FRINGE GALLERY Bsmt 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • **RETURN TO OLYMPUS:** Group show of figurative artworks. Artworks exploring ancient and modern mythology • Until Mar. 29

FRONT GALLERY 12312 Jasper Ave (488-2952) • **OUT AND ABOUT:** Paintings by Patty Ampleford • Mar. 15-29 • Opening reception: Sat, Mar. 15 (1:30-3:30pm)

GIORDANO GALLERY See What's Happening Downtown

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **BIG BAD AND UGLY:** Works by Daniel Erban; until Mar. 22 • **Front Room: EVOLVING AUTONOMY:** Works by Richard Boulet; until Mar. 22

JASPER'S OLD FIREHALL Jasper • Group show by Jasper Artists Guild (JAG) • Until Mar. 17

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave (433-5807) • Watercolour paintings by Stella Sok Kyung Song • Until Apr. 3

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 8am-5:30pm; Sat 9am-5pm • Artworks by Myrle Steen, Don Sharpe, John McMann, Jack Ellis, Doug Capogreco, Dennis Clark, and Susan Gardiner. Pottery by Jim Speers • Until Mar. 31

JOHNSON GALLERY 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat

9:30am-4pm • Watercolours by Jim Brager, serigraphs by Meredith Evans, Illingworth Kerr, Armand Vallee and Elkie Sommers. Wood carvings by Adi, and various African masks • Until Mar. 31

LAMBTON JUNCTION GALLERY Complex 76, 6319-76 Ave (437-0909/913-2887) • Open Sun, Tue, Thu, Fri, 11am-3pm, or by appointment • **COLOUR AND LINE:** Abstract and landscape paintings, abstract sculptures and photography by Russell Bingham, Hank Bres, Peter Hide, Terrence Keller, Sheila Luck, Hilary Prince and Mitchel Smith • Mar. 16, 18, 20 and 21 • Opening reception: Sat, Mar. 15 (1-4pm)

McMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St (407-7152) • **ROOM FOR MEASURES** Sculptural furniture by Catherine Burgess, Megan Strickfaden, Agnieszka Matejko (in collaboration with Wes Denison and Adrienne Arlen Duffy) • Until Apr. 6 • **After Hours:** On display outside the gallery. Two large-scale waterscapes by Leslie Taillefer

MUDDY WATERS CAPPUCCINO BAR 8211-111 St • Paintings by Andrea Curtis • Until Mar. 31

MULTICULTURAL CENTRE PUBLIC ART GALLERY 5411-51 St, Stony Plain • **SOUL OF THE MOUNTAIN:** Paintings by Jerry Heine, Yuriko Kitamura, Adeline Rockett, Eileen Raucher Sutton and Pam Wilman • Until Mar. 24

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • **THE HANDS OF A MASTER:** Until May 3 • **THE MASTER SPEAKS:** Series of presentations featuring a craft and an artisan; every Sat until Apr. 26 • \$2 (suggested donation/person) • A Master Speaks: Honey making with Malcolm Connell; Sat, Mar. 15 (1pm and 3pm) • A Master Speaks: Dolls presented by Wanda German; Sat, Mar. 22 (1pm and 3pm)

MUTART CONSERVATORY 9826-164 St (496-8755) • Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm • **Artwork in the Centre Court:** **NATURE'S JEWELS:** Watercolours by Laura Leeder • Until Mar. 21 • \$5.25/\$4.25 (senior/youth)/\$2.75 (child)/\$16 (family)

NINA HAGGERTY CENTRE FOR THE ARTS 9704-111 Ave (474-7511) • Open Mon-Fri 10am-2pm • **OUT/INSIDE ART:** • Group show • **2ND SPACE RIGHT:** Photo Installation by Arie Verheul • Until Mar. 28

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Mon-Sat 10-5pm; Thu 10am-8pm • **HIDDEN TALENTS III:** Group show curated by Diane Gwilliam featuring artworks by students in the City of St. Albert Community Services Visual Arts Program • Until Mar. 28

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100/453-9100) • Open weekdays 9am-9pm; weekends 9am-5pm • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **TREASURES OF THE EARTH** Geology collection. Permanent exhibit • **THE NATURAL HISTORY GALLERY:** • **BUG ROOM:** Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY:** Mounted birds. Permanent exhibit • **THE WILD ALBERTA PREVIEW GALLERY:** Sneak peek at the new gallery's layout • **ANCIENT ROME:** Until Apr. 21 • **A TO Z AT THE MUSEUM:** Every Sat (9am-11am): family-fun drop-in program • **EVENINGS AT ALICE'S:** At the Museum Café, last Fri evening of each month

REMEDY 8631-109 St. • **OBJECTIF PHOTOGRAPHY ART SHOW 2003:** Third annual exhibition of photographs by staff of the Gateway • Until Mar. 31

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **NEW WORKS:** Recent still-life paintings by Lynn Malin; until Mar. 18 • **NEW PAINTINGS:** Landscape paintings by Gerald Faulder; Mar. 22-Apr. 8; opening reception: Sat, Mar. 22 (1-4pm)

SECHERS STUDIO GALLERY See What's Happening Downtown

SNAP GALLERY See What's Happening Downtown

SNOWBIRD GALLERY WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg

SPECTRUM ART GALLERY AND STUDIO See What's Happening Downtown

ST. THOMAS' COFFEE HOUSE 4, 44 St. Thomas Street, St. Albert (907-1454) • **NORTHERN EXPERIENCE:** Oils and pastel artworks by Frances Boyce Olynyk depicting images of Greenland and Northern Canada • Until Apr. 8

STUDIO 321 See What's Happening Downtown

STUDIO GALLERY 143 Grndin Park Plaza, St. Albert (460-5990) • Open Tue-Fri 10am-5pm; Sat 10am-4pm or by appointment • Urbanscapes and ruralscapes by Bruce Allen and Bruce Thompson • Until Apr. 28

SWEETWATER CAFÉ 102 Ave, 124 St (907-1454) • **FLORAL AND FIGURE FUSION** Group show of figurative and floral artworks, landscapes and still-lives • Until June 10

TIMOTHY'S WORLD COFFEE 8137-104 St (907-1454) • **SOLACE:** Paintings by Deborah McGinnis • Until Apr. 8

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **BLOOMS** Botanic paintings by Peggy Arnett, Crystal Babcock and Margaret Jones • Until Mar. 22

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Paintings by David Alexander • Until Apr. 8 • Opening reception: Sat, Mar. 15 (2-4pm)

VICTORIA SCHOOL OF PERFORMING AND VISUAL ARTS 10210-108 Ave (426-3010) • Open Mon-Fri 9am-4pm • **10X2-BOLD:** Ten contemporary artists from the collection of the Alberta Foundation for the Arts • Until Mar. 22

THE WORKS GALLERY See What's Happening Downtown

LITERARY

AUDREY'S BOOKS See What's Happening Downtown

CITY ARTS CENTRE 10943-84 Ave • The Stroll of Poets Society presents *Body Poetry* with Shirley Serviss, Diane Buchanan and Barbara Curry Mulcahy • Wed, Mar. 19

LIVE COMEDY

ARDEN THEATRE 5 St. Anne Street, St. Albert (459-1542) • THU 20 (7:30pm): Martin Dube; \$24

COMEDY FACTORY 3414 Gateway Boulevard (469 4999) • THU 13-FRI 14 (8:30pm); SAT 15 (8pm and 10:30pm): Brian Work

FARGO'S 10307-82 Ave (433-4526) • Every SUN: Fargo's Laugh-a-Lot Comedy

FESTIVAL PLACE Telus Theatre, 100 Festival Way Sherwood Park (449-3378) • FRI 14 (8pm): Lorne Elliott • \$23/\$19.75 (student/senior)

SIDETRACK CAFÉ 10333-112 St (421-1326) • Every THU (7:30-9:30pm): Comedy improv show • \$3

THEATRE

CHARLEY'S AUNT Mayfield Dinner Theatre, 16615-109 Ave (483-4051/486-7827) • Brandon Thomas's venerable cross-dressing comedy, set in the gay '90s, about an Oxford student who disguises himself as an old maid in order to help a pair of his college pals woo a pair of lovely young women when their chaperone fails to appear • Until Apr. 20

CHIMPROV! The New Varscona Theatre, 10329-83 Ave (420-1757/448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Saturday (11pm)

CINDERELLA Concordia University College of Alberta Auditorium, 7128 Ada Boulevard (479-9269) • The Concordia University Department of Drama presents Richard Rodgers and Oscar Hammerstein II's musical adaptation of the classic fairytale about a browbeaten orphan who gets to attend a royal ball thanks to the intervention of her fairy godmother • Mar. 13-16 (8pm Thu-Sat; 2pm Sun) • \$10/\$6 (student/senior) • Gala performance and reception: Fri, Mar. 14; \$12/\$8 (student/senior)

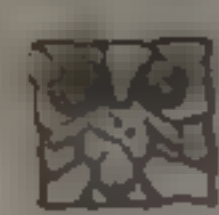
COPING See What's Happening Downtown

DIE-NASTY Varscona Theatre, 10329-83 Ave • The 12th season of Edmonton's legendary live improvised soap opera takes place in the community of Ridge Valley Mountain Flats, Lemoine County, U.S.A., at the height of the Great Depression. Directed by Dana Andersen, produced by

SEE NEXT PAGE

Astral Horoscope

By MATT SHORT



ARIES (Mar 20-Apr 19): Your planetary ruler, Mars, is currently moving through Capricorn and is at odds with your sign. As a result, your temper could become unstable or unpredictable, temporarily staining your reputation, especially if you were born very close to March 29. On the other hand, Mars is strengthened with organizational abilities and added discipline, even though the workload you normally have has doubled. If you were born within a day of April 10, major personal changes are taking place regarding the way you look or your chosen faith, and may be inspired by travel or higher forms of education.



TAURUS (Apr 20-May 19): You're still taking the alternative path as your planetary ruler, Venus, continues through the unpredictable sign of Aquarius. Be ready for unusual occurrences around every corner this week, especially involving your parents and career. Secret love affairs with Pisces or Sagittarius are shown around March 14, along with working in isolation with music, film, gas, oil or water. Opportunities for advancement at work are indicated for March 19 and so are erotic sexual encounters. The signs Scorpio and Aries could play a part. Use caution. What you think is well hidden may become public knowledge.



GEMINI (May 20-June 20): Your planetary ruler, Mercury, is moving through Pisces and out of harmony with your sign. Problems in your love relationships and with the signs Scorpio and Aries could directly affect your career situation and reputation around March 16. Power issues and a battle of wills are also possible at this time. Overwork, depression, transportation challenges and problems from childhood could resurface on March 17, and may involve a parent, boss or the signs Capricorn and Aquarius. After all these difficulties, good fortune may befall your career just after March 19. Children and the sign Leo could be involved.



CANCER (June 21-July 22): Your natural vitality has been replenished due to recent time spent at home. When the Moon enters Leo on March 14, your outlook will brighten with creativity, situations involving children, sporting events, concerts and other leisure activities. Money put toward home redecoration will be well invested at this time, particularly on March 15. Get ready for the full Moon in the sign of Virgo on March 18. Transportation difficulties, communication problems and digestive disorders are likely, so use caution while driving and with written or verbal agreements.



LEO (July 23-Aug 22): A heightened libido is indicated as the Sun moves through Pisces and your 8th house. Erotic fantasies, unseen personal modifications and spiritual sex are all featured. Friends from the past, parental figures and the signs Capricorn and Aquarius could influence a regression around March 14, stagnating your current cycle of transformation. Heavy workloads are shown along with temporary career stagnation. This is not the time to apply for a loan or to ask for favours. In fact, you may need to pay back previously borrowed money. Romantic encounters are shown for late next week, especially involving the sign Leo. Cosmic situations will only improve from there.



VIRGO (Aug 23-Sept 22): Your focus remains on intimate relationships and business partnerships as your planetary ruler moves through Pisces and your 7th house. Power issues and arguments may arise with loved ones and parental figures around March 16, especially with the signs Scorpio and Aries. Heavy workloads and problems with your boss and the signs Capricorn and Aquarius could occur at the workplace on March 17. Use caution; your reputation could suffer damage at this time. Finally, romantic vibrations and beneficial business speculations are shown just after March 19. The sign Leo may apply.



LIBRA (Sept 23-Oct 22): Your planetary ruler, Venus, moves through Aquarius and remains in a harmonious position for yet another week, increasing your natural communicative and intellectual abilities. Romantic situations should fall into your lap on or before March 14 with the signs Pisces or Sagittarius, but may take place in bedrooms or behind the scenes. Creative recreation involving music, film, art and dance are also indicated for this time. Heated sexual opportunities are available to you during your normal routine on March 19, along with small changes that make big differences. A secret may also be revealed to you. The signs Scorpio and Aries could play a role.



SCORPIO (Oct 23-Nov 21): Your planetary ruler, Pluto, continues to receive harsh vibrations from Saturn causing complications with authority figures and the signs Capricorn and Aquarius. Delayed payments, overwork and financial burdens will last for just a while longer. Avoid making financial agreements and buying anything with someone else's money around March 16, or it may come back to haunt you. Fights with romantic partners and children may take place during recreational outings. But cosmic conditions dramatically improve when Venus comes into the picture on March 19 bringing social, financial and love enhancements, especially with the signs Taurus and Libra.



SAGITTARIUS (Nov 22-Dec 21): Your natural vitality is still being muted due to confusing vibrations from Neptune onto your planetary ruler, Jupiter. Staring at the television, isolation, sleeping too much and drug and alcohol abuse are all possible along with other activities that may keep you away from important work and daily duties. Financial, social and love enhancements are shown around March 14, especially involving the signs Taurus or Libra. Frustrating journeys and high tuition costs could cause you to lose your temper just after March 17. The signs Scorpio and Aries may irritate you at this time.



CAPRICORN (Dec 22-Jan 20): Not letting go of the past could really mess with your health and general success. Secret communications and love associations could pop up involving a Leo during your daily activities on March 14, but make sure to be on time, don't speed and be nice to your boss. Use caution on March 17; signs point to transportation problems and communication challenges with the signs Gemini and Virgo. If you were born around December 22, new and unexpected directions are coming your way. New friends and the sign Aquarius may be involved.



AQUARIUS (Jan 21-Feb 18): Your planetary ruler, Uranus, has recently moved into the misty sign of Pisces. Your intuitive abilities are increasing, so you may need to spend more time alone as you become more sensitive to your environment. Your humanitarian nature will be heightened as you serve others in group homes, hospitals and other institutions. Or maybe music, film or dance will become of greater importance. New and unusual ways of making money may be realized as your general focus turns to financial matters and what they mean to you now. More than one source of income is indicated and may involve friends, short-term projects and the sign Capricorn.



PISCES (Feb 19-Mar 19): If you haven't already had good fortune with money, social events or romance with the sign Taurus or Libra, maybe it will manifest by March 14 when Venus touches your planetary ruler, Neptune. Challenges continue to surface dealing involving travel, universities and foreign places and people. Beneficial outcomes are also possible provided you don't take things for granted. Try not to lose your temper over career matters or work against yourself after March 17. Aries and Scorpio may be involved.

ARTS WEEKLY

Continued from previous page

Stewart Lemoine • Every Monday (8pm)

EINSTEIN'S GIFT See What's Happening Downtown

HOME ICE Celebrations Dinner Theatre, 13103 Fort Rd (448-9339) • Conni Massing's modern-day spoof of *Lysistrata*, set in the not-too-distant future, about a hockey mom who convinces her friends to withhold sex from their husbands until they agree to ban violence from their children's hockey league • Until May 3

HOMEWARD BOUND See What's Happening Downtown

MARVELOUS PARTY See What's Happening Downtown

ONE GOOD STORY, THAT ONE Kaasa Theatre, Jubilee Auditorium (435-8542) • Presented by Sound and Fury Theatre • Stewart Burdett, Jesse Gervais, Kelly Morin and Catherine Walsh star in Scott Sharplin's stage adaptation of the irreverent short stories of author Thomas King, which combine elements of aboriginal mythology with the sometimes harsh realities of modern native life • Until Mar. 22 • \$12/\$10 (senior/student) • Tickets available at TIX on the Square (420-1757)

PRINCESS Azimuth Theatre Space, 11315-106 Ave (454-0583) • Presented by Panties Productions • Jocelyn Ahlf, Belinda Cornish,

Celina Stachow and Dana Wylie (all of whom collaborated on the script) star in this satirical comedy that tells the story of Sleeping Beauty, Cinderella's daughter, Snow White's stepmother and a modern-day pop-music diva all yearning for something more fulfilling in their lives than fairy-tale happy endings • Until Mar. 23 (8pm); no evening performances on Mondays, pay-what-you-can matinees Mar. 23 (2pm); two-for-one tickets Sat, Mar. 15 and Tue, Mar. 18 (8pm) • \$15/\$12 (senior/student/Equity members) • Tickets available at Azimuth Theatre (454-0583), TIX on the Square (420-1757)

QUATRE FARCES DE CHEKHOV La cité francophone, 8627-91 St (469-8400) • Presented by L'Unité Théâtre • Brian Dooley directs René Aubin, Daniel Cournoyer, Isabelle Rousseau and Erick Sirois in French translations of four short humorous plays by Anton Chekhov: *A Marriage Proposal*, *On the Harmfulness of Tobacco*, *The Bear* and *The Reluctant Tragedian* • Mar. 20-23, Mar. 27-30 (8pm; 2pm Sunday matinee) • \$17/\$12 (Sunday for students with ID) • Tickets available at La Librairie Le Carrefour (466-1066), at the door

THE ROCK 'N' ROLL FALSETTOS Jubilations Dinner Theatre, Upper Level, Phase III, WEM (484-2424) • A musical spoof of Mafia movies and TV shows, in which a crime boss plans a massive meeting with his rival families to figure out how to carve up the prairies • Until Apr. 6

SURVIVAL: THE IMPROVISATION GAME

EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to listings@vue.ab.ca. Deadline is Friday at 3pm

CLUBS/LECTURES

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave, 50 St (496-1802) • Every FRI (10am): Souder sleep • Until Apr. 25 • Pre-register

CITY OF EDMONTON'S COMMUNITY SERVICES DEPARTMENT (944-5453/496-5942) • Group for women and men age 60 years or older who are experiencing difficulties in their relationships with their adult children • Mar. 20-May 8 (1:30-4pm) • Free

CITY PLANNING AND DEVELOPMENT DEPARTMENT • Evergreen Community League, 31 Evergreen Mobile Home Park (496-5809) Public meeting to discuss the proposed amendment to the Edmonton Municipal Development Plan and the zoning bylaw; Thu, Mar. 20 (7pm) • Balwin Junior High School, 7055-132 Ave (496-5809) Public meeting to discuss the proposed amendment and zoning bylaw changes in the Belvedere Neighbourhood; Thu, Mar. 27 (7pm)

EDMONTON STRAIGHT RUNNING CIRCLE See What's Happening Downtown

DR. DAVID SWANN See What's Happening Downtown

EDMONTON TALKS ON FOREIGN POLICY Central Academic Building 265, U of A Campus (492-5962) • Speakers Dr. Claire Turenne Sjölander and Dr. Edward J. Chambers presents *Commercialization of Foreign Policy*; Sat, Mar. 15 (1-4:30pm); free • Prof. David Dewitt presents *Responses to Unrest*; Sat, Mar. 22 (1-4:30pm); free

EMBRACING CHANGE - EMBRACING DIVERSITY Ramada Hotel and Conference Centre, 11834 Kingsway (438-1966/458-5515) • 6th Annual Harmony Brunch featuring speaker Senator Don Oliver • Sun, Mar. 16 (12:30pm) • \$10

MULTIPLE SCLEROSIS SOCIETY Knox Metropolitan United Church, 8307-109 St (471-3034) • Young adults multiple sclerosis support group • Thu, Mar. 20 (7-8pm)

THE NORTHWEST PASSAGE, CANADA, AND THE UNITED STATES: ON A COLLISION COURSE IN TROUBLED WATERS Rm. 10-4, Tory Building, U of A Campus • Lecture presented by Morris Maduro, Department of Political Science, U of A • Mar. 13 (3:30pm)

OPPORTUNITIES UNLIMITED NETWORKING GROUP See What's Happening Downtown

PEACE MARCH See What's Happening Downtown

PUBLIC SKATING • Rundle Park ponds, 113 Ave, 29 St (11am-10pm) • Hawrelak Park Lake, Groat Rd (11am-10pm) • Victoria Park oval, 122 St, River Valley Rd (10am-10pm) Closed to the public Tue, Thu (5:30-

8:30pm); Wed (6-7pm) • Jackie Parker pond, 50 St, 44 Ave (11am-10pm) • Mill Woods Campus Park, 66 St, 23 Ave (11am-10pm) • Castle Downs, 155 Ave, 113A St, 8am-10pm) • City Hall, 1 Sir Winston Churchill Sq (10am-10pm)

U OF A HUMAN RIGHTS LECTURE Myer Horowitz Theatre, U of A Students' Union Building (492-5396) • Lecture on human rights presented by University of Surrey sociology professor Dr. Kevin Bales • Mon, Mar. 17 (7:30pm) • \$10 • Tickets available at TicketMaster

WASKAHEGAN TRAIL ASSOCIATION (425-6264/425-5895) • Guided hike, approx. 10 km, at Hawrelak Park. Bring lunch and beverage • Sun, Mar. 23 (10am) • Free

WATER QUALITY, CLIMATE CHANGE, AND PACIFIC SALMON STOCKS: IT'S AS CLEAR AS MUD! U of A, Engineering Teaching Learning Centre 1-013 (492-5825) • Lecture presented by Queen's University biological sciences professor Dr. John Smol • Thu, Mar. 13 (4:30pm)

WEST END TOASTMASTERS 10451-170 St, 2nd Fl, Boardroom (472-4911) • Learn to speak in public and small groups. Sharpen your listening skills. Acquire appropriate feedback techniques in a friendly environment

WHAT'S GOING ON ON CANADA'S ARCTIC GLACIERS? U of A, Engineering Teaching Learning Centre 1-013 (492-5825) • Lecture presented by U of A earth and atmospheric sciences professor Dr. Martin Sharp • Thu, Mar. 20 (4:30pm)

WOMEN, WAR AND DIASPORA See What's Happening Downtown

WORKING THE AIR LOOM: ON WRITING EIGHTEENTH-CENTURY FICTION U of A, Humanities Centre L-3 • The F.M. Salter Lectures on Language series presents a talk by author and English professor Greg Hollingshead • Thu, Mar. 13 (3:30pm)

QUEER LISTINGS

AGAPE Room 7-114, Education North Building, U of A • A sex-and-gender differences and schooling focus group in the Faculty of Education • Mar. 20, Apr. 17 (12-1pm)

AXIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BOOTS AND SADDLES See What's Happening Downtown

BUDDYS NITE CLUB 11725B Jasper Ave (488-6636) • Open 9-3 • Dancing, strip contests, go-go boys • Every MON: Free pool. DJs Arrow Chaser, Jeffy Pop, Code Red. No membership needed

DIGNITY EDMONTON (482-6845) Support community for lesbian Catholics and friends

DOWN UNDER 12224 Jasper Ave (482-7960) • Steam bath

See What's Happening Downtown

THE TAMING OF THE SHREW Walterdale Playhouse, 10322-83 Ave, (439-2845) • Curtis Knecht, Angelle Vailas and Daria Kotovych star in director Robin Whittaker's production of the Shakespeare comedy about the romantic battle of the sexes that erupts between a strong-willed, viper-tongued woman and the chauvinistic man who promises her father he can bend her to his will • Mar. 19-29 (2pm Sunday matinee Mar. 23) • \$12-\$14/\$10-12 (student/senior) • TIX @ TicketMaster

THEATRESPORTS New Varscona Theatre, 10329-83 Ave (448-0695) • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Friday (11pm)

THE UNEXPECTED MAN Varscona Theatre, 10329-83 Ave (434-5564/420-1757) • Presented by Shadow Theatre • John Hudson directs Coralie Cairns and John Hudson in Art playwright Yazmina Reza's comic drama about a woman who finds herself sharing a train compartment with a famous novelist, prompting a furious internal debate as she wrestles with the question of whether or not to speak to him • Until Mar. 30 • Tue-Sat (8pm) with Sat/Sun matinees (2pm) • \$16/\$13 (students/seniors/Equity)/\$10 (Tuesdays); Sat evenings: Pay-What-You-Can; Fri, Mar. 14 Two-for-One Night • Tickets available at TIX on the Square

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) See What's Happening Downtown

GAY MEN'S OUTREACH CREW (GMOC) See What's Happening Downtown

HIV NETWORK OF EDMONTON SOCIETY See What's Happening Downtown

ICARE See What's Happening Downtown

ILLUSIONS SOCIAL CLUB See What's Happening Downtown

LAMBDA CHRISTIAN COMMUNITY CHURCH Garneau United Church, 11148-84 Ave (474-0753) • Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LIVING POSITIVE www.connect.ab.ca/~livepos (488-5768) • Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling. Daily drop-in

LUTHERANS CONCERNED www.lcna.org (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

PFLAG See What's Happening Downtown

POLICE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the Gay and Lesbian community

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

THE ROOST See What's Happening Downtown

SECRETS BAR AND GRILL See What's Happening Downtown

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP See What's Happening Downtown

WOODY'S 11723 Jasper Ave (488-6557) • Open Sun-Thu 1-12; Fri Sat 1-3 • Gay night club. Every SUN-TUE (7-12am): Karaoke with Tizzy. Every WED: game show. Every FRI: free pool. Every weekend: open stage, dance with DJ Arrow Chaser. No membership needed

YOUTH UNDERSTANDING YOUTH See What's Happening Downtown

SPECIAL EVENTS

BONNIE DOON SHOPPING CENTRE Promotions Court Stage (463-8979) • Half-price haircuts by Fantasy Salon, with proceeds going to the Cross Cancer Foundation • Sat, Mar. 15 (9am-5pm)

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EDMONTON INTERNATIONAL FILM FESTIVAL Various venues in Old Strathcona and Downtown Edmonton (423-0844) •

Until Mar. 15

KING'S UNIVERSITY COLLEGE 9125-50 St (463-3500) • Festival of Communication Arts: Drama, music, visual and literary arts event • Mar. 17-22

PETROLEUM CLUB 11110-108 St (426-2122) • Design A-Z Party: Spring fundraiser

and silent auction presented by Graphic Designers of Canada and Media, Art and Design Exposed in Edmonton (M.A.D.E.) • Sat, Mar. 15 (6:30pm cocktails, 7pm dinner) • \$39 • Tickets available at TIX on the Square (420-1757)

SOUTHMINSTER-STEINHAUER UNITED

CHURCH 10740-19 Ave (435-2028) • Irish stew supper: An evening of food and music, hosted by the Choirs • SAT, Mar. 15 (6pm) • Admission is Pass-the-Hat

WESTMOUNT HALL 10970-127 St • Spring Fling, a mixed dance, presented by Womospace and Edmonton Vocal Minority

• Sat, Mar. 15 (9pm)

YMCA (WILLIAM LUTSKY) (439-9622, 437-8479) • Jr. High St. Paddy's dance for youth • Fri, Mar. 14 (7-10pm)

THE ART OF DOWNTOWN

What's Happening Downtown!

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611, 4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) • Main Gallery: *FLASHES OF GREATNESS*: Woodfired pottery from around the province • Until Apr. 5 • Discovery Gallery: *NEW WOOD TURNINGS*: Wood works by Mason Eyben • Until Apr. 5

COMMERCE PLACE Central Rotunda • Open 9am-5pm • Group exhibit by the Western Lights Artists Group. Paintings by Roger D. Arndt, John Einerssen, Brent Heighon, Brent Lynch, and Murray Phillips soapstone carvings by Vance Theoret • Until Mar. 15

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • *TECHNI-COLOUR*: Artworks by Chris Cran, Clay Ellis, Geoffrey Hunter, Angela Leach, Chris Rogers, Arlene Stamp; until June 15 • *THROUGH THE LOOKING GLASS*: Artworks from that Gallery's collection that examine the various ways in which artists have examined and represented nature; until June 15 • Post-Impressionist Masterworks; Mar. 21-June 1 • Kitchen Gallery: *GLORY HILLS*: Artworks by John Maywood; until June 15 • Children's Gallery: *BECOME*: Created by Don Moar; until July • Post-Impressionist Lecture Series: EAG Theatre; *Collecting Post-Impressionism at the National Gallery of Canada* presented by Dr. John Collins; Sat, Mar. 22 (2pm) • M.A.D.E. LECTURE SERIES: Lecture presented by industrial designer Helen Kerr; Thu, Mar. 20 (7pm) • \$6/\$4 (senior/student)/\$2 (ages 6-12)/free (members, children ages 5 and under) • Admission rates (Mar. 22-June 1): \$12/\$10 (student/senior), \$5 (children 6-12)/Free (member/children 5 and under)

GIORDANO GALLERY Main Fl, Empire Building, 10080 Jasper Ave (429-5066) • Open Wed, Sat (12-4pm) or by appointment • Featuring artworks by Mark Lang and Marcia Perkins; until Mar. 19 • Spring show; Mar. 22-Apr. 28; opening reception: Sat, Mar. 22 (1-4:30pm)

SEGHERS STUDIO GALLERY 604A, 10030-107 St, Seventh Street Plaza, North Tower (425-6885) • Open Tue-Thu 5:30-9pm or by appointment • Artworks by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland and Jacqui Rohac

SNAP GALLERY 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • *SPIRITS OF THE BOREAL*: A totemic figure, made of hand-made paper and various other artworks by artist Barbara Pankratz, based on recording the effects of time on her totemic figures in the boreal forest • Until Mar. 15

SPECTRUM ART GALLERY AND STUDIO 10867-96 St (424-8803) • Open daily 10am-6pm • Paintings by Christopher Lucas, Patricia Young, Bridgit Turner, Deanna Larson and David Phillips

STUDIO 321 Rice Howard Way, 10168-100A St • Open Sat 1-4pm; Sun 1-4pm • *THE FATHER-SON EXHIBIT*: Paintings by Marc and sculptures by Louis • Until Mar. 30

THE WORKS GALLERY Main Floor, Commerce Place, 10150 Jasper Ave (426-2122) • Open Mon-Fri noon-4:30pm • *STILLFRAMES*: paintings and drawings by Ronnie Hill • Until Apr. 4 • Closing reception: Apr. 4 (7-9pm)

CLUBS/LECTURES

COMMUNITY SHAMANIC DRUMMING CIRCLE Sacred Heart Church, 10821-96 St (439-0631) • Every Friday

THE CRISIS IN IRAQ Muttart Hall, Alberta College Campus, 10050 McDonald Dr (988-2713) • Lecture presented by Dr. David Swann • Thu, Mar. 13 (7pm) • Free (donations welcome)

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St, west door (426-4620) • Speaker Ric Rosborough presents *And Now for a School That's Completely Different*; Fri, Mar. 14 (6:45-8:30am); \$2 • Speaker Beth Wilkey presents *Spring into Action Plan...or Preparing Your Business for Year End*; Fri, Mar. 21 (6:45-8:30am); \$2

PEACE MARCH Churchill Square to the Legislature • Peaceful demonstrations against the war on Iraq • Sat, Mar. 22 (1pm)

WOMEN, WAR AND DIASPORA Audrey's Books, 10702 Jasper Ave (423-3487) • Talk by Dr. Shahrzad Mojab and Rachel Gorman • Thu, Mar. 13 (7pm)

LITERARY

AUDREY'S BOOKS 10702 Jasper Ave (423-3487/497-5364) • Reading by Curtis Gillespie • Tue, Mar. 18 (7:30pm)

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St • Large tavern with pool tables, restaurant, shows. Members only

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9916-106 St (488-3234) • Open Mon-Fri, 1:30-5:30pm, 7-10pm • Support groups, library, youth group and discussion nights

GAY MEN'S OUTREACH CREW (GMO) 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 600, 10550-102 St (488-5742) • Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMO), advocacy and public awareness

ICARE 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

PFLAG GLCCE, Suite 45, 9912-106 St

(462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

THE ROOST 10345-104 St (426-3150) • Open Mon-Sat 4pm-3am; Sun 8pm-3am • Nightclub: disco upstairs, western downstairs • TUE: Wild and Wet Contest, DJ Left. WED: Amateur Strip w/Weena Luv, Sticky Vicky, DJ Alvaro. THU: Charity Show. Different show every week, DJ Jazzy. FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tripswitch, Alvaro. Downstairs: DJ Jazzy, female stripper. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. SUN: Betty Ford Hangover Clinic Show, DJ Jazzy

SECRETS BAR AND GRILL 10249-107 St (990-1818) • Lesbian and gay bar/restaurant

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St (488-3234) • Meetings every fourth Tuesday of the month at 7pm • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St (488-3234) • www.yuyouth.tripod.com/yuy • Every Sat (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

SPECIAL EVENTS

EDMONTON INTERNATIONAL FILM FESTIVAL Various venues in Old Strathcona and Downtown Edmonton (423-0844) • Until Mar. 15 • Festival passes available; single tickets available at each theatre box office 30 mins prior to program start times

THEATRE

COPING Jekyll and Hyde Pub and Restaurant, 10610-100 Ave (454-8606/420-1757) • Presented by Image Theatre •

Randi Ball, Judy McFerran and Randall Scott MacDonald star in this musical cabaret, an evening of humorous songs devoted to the subject of coping with life's frustrations • Mar. 20-Apr. 5; Thu-Sat 6:30pm (door for food and drink), 8pm (show) • \$13-\$16 • Tickets available at TIX on the Square (420-1757), at the door

EINSTEIN'S GIFT Maclab Theatre, The Citadel, 9828-101A Ave (425-1820/420-1757) • Michael Spencer-Davis, Julien Arnold and Stephanie Wolfe star in Vern Thiessen's historical drama about Nobel Prize-winning Jewish scientist Fritz Haber, his friendship with Albert Einstein and his determination to survive in the rising Nazi regime • Until Mar. 16, Tue-Sun 8pm; Sun matinees 2pm • \$24-\$52; rush seats 50% off regular adult tickets one hour before performance • Tickets available at Citadel box office, TIX on the Square

HOMEWARD BOUND Shoctor Theatre, The Citadel (425-2180/420-1757) • Tom Wood directs Paul Cowling, Jan Alexandra Smith, Carolyn Hetherington and David McNally in this revival of Canadian playwright Elliott Hayes's 1994 domestic comedy about a suburban family whose plans for a peaceful Sunday dinner are turned upside-down by bickering, drunkenness and a series of shocking personal revelations • Mar. 15-Apr. 6 • Tue-Sun 8pm; 2pm matinees Sunday • \$24-\$52, \$69 opening night (Thu, Mar. 20, 8pm) • Tickets available at TIX on the Square; rush seats available at 50% off regular adult ticket price one hour before each performance

MARVELOUS PARTY 3rd Fl, Edmonton Centre East (463-4237) • Presented by Jagged Edge Theatre • Briana Buckmaster, Hansi Klemm and Andrew Mccready star in this lively revue saluting the music of celebrated British playwright, composer, lyricist and wit Noël Coward • Until Mar. 29, Tues-Fri (12:10pm), Sat (8pm) • \$8/\$7 (senior); \$4 double Toonie Tuesdays • Tickets available at TIX on the Square (420-1757), Jagged Edge Theatre (phone Jagged)

SURVIVAL: THE IMPROVISATION GAME Jagged Edge Theatre, 3rd Floor, City Centre East (479-0323) • Every Friday • \$5

For more information: www.edmontondowntown.com

CLASSIFIEDS

FREE • FREE • FREE • FREE • FREE ARTIST/NON PROFIT CLASSIFIEDS
Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit.
Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone.
Free ads will run for four weeks, if you require an ad to be renewed or cancelled please phone 426-1996/fax 426-2889/e-mail office@vue.ab.ca or drop it off at 10303-108 St.
Deadline is noon the Tuesday before publication. Placement will depend upon available space.

artist to artist

Pro Coro Canada: auditions for professional-level singers on Apr. 25-28. Ph David Garber, 420-1247 for info. na0205

Apply now! The Works Art & Design Festival vendor applications open to artists, craftspeople and restaurateurs @ www.theworks.ab.ca or ph (780) 426-2122. Deadline: Mar. 31, 2003. na0206

Auditions for student short film: males 20-30 auditions on Thu, Mar. 13. e-mail by Wed for info SATUR8@TELUSPLANET.NET. na0208

artist to artist

Alberta Foundation for the Arts invites artists to submit slides for possible purchase by Apr. 1. Download applications from www.ed.gov.ab.ca or call (780) 427-9968 (310-0000 toll-free). na0220

Dancers required to fill contract and apprentice positions at Vinok Worldance. Free training period provided. Tours include Canada and US. Call Doyle 454-3739. na0220

ArtHub: 2 units for rent available Apr. 1. The live/work space is \$500, the studio is \$300. Can be rented as individual units or attached. For info, go to www.artshab.com or call 428-ARTS. na0220

Vancouver Academy of Dramatic Arts accepting applications F/T 6-month program Starts March 24/03 1-866-231-8232 www.vadastudios.com na0221

Actors/singers needed. The new artistic director of Celebrations Dinner Theatre is holding auditions. Please call 448-9339 for more info. na0313

artist to artist

Audition notice: Jagged Edge Theatre. Sun, Mar. 16. 1 male role, 1 female role (ages 25-45 for both). Call 424-6304 for more details. na0313

Alberta Native actors: Free website. Promotional offer. Creative Elementz will do your web site for free (first come, first served). Contact starr & "dee" (780) 479-0084 www.creative-elementz.com. na0228

Harcourt House seeks proposals for Artist in Residence Program, Sept. 1, 2003-Aug. 31, 2004. Open to artists who are Canadian residents working in any visual art media. Deadline: May 31, 2003. For info Ph Christal (780) 426-4180. na0227

ART Instructors Needed: Harcourt House is looking for qualified art instructors (BA or BFA in Visual Art/Design/Education) w/teaching experience. For info ph 426-4180. na0227

Harcourt House seeks Board Members for a two-year term starting in April 2003. Forward a letter of intent and/or a CV to: Christal Pshyk, Executive Director. Ph 426-4180. na0227

Looking for old/used silkscreen equipment. Can pay for usable stuff. Call Tony 708-2298 or 425-3580. na0313

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Singer/songwriter looking for band for rock project. Cody (780) 975-2719. na0227

Established metal band Aftertaste seeks experienced, dedicated bass player. Gear, transportation a must. Ph Barnett (780) 721-9134/Doug (780) 454-2629. na0228

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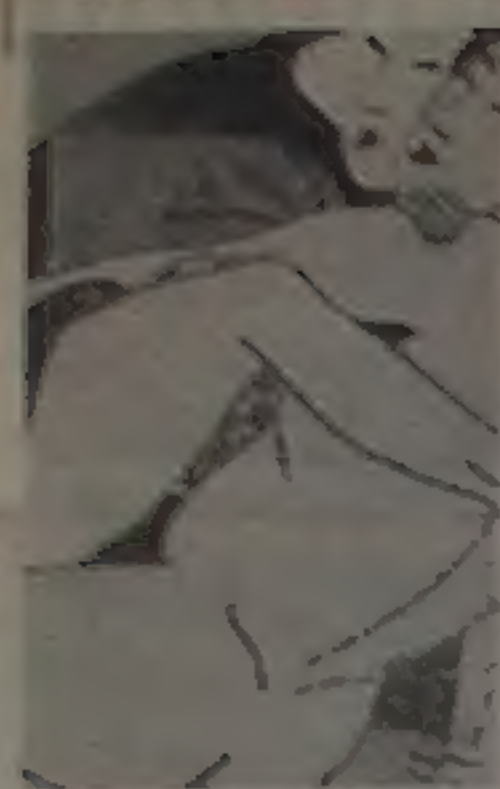
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alt sex column

BY ANDREA NEMERSON

Them thar pills

Dear Andrea:

My fiancé and I have not had sex—we're an "everything but" couple. I may be paranoid for asking this question but... I take birth control but obviously not because I'm having sex. I'll consistently miss at least one during each set. During the middle of one of my sets I missed two pills in a row and had a full-blown period. After that set was done I didn't have a period and my next one was so light I almost didn't even know it happened. My fiancé and I usually rub up against each other but there has never been penetration. If we have never had intercourse but I have gotten some of his sperm on me is there any chance of pregnancy? My almost non-existent period is scaring me.

Love, Paranoid

Dear Noid:

You're not paranoid. "Dear Andrea,

Special Forces operatives are sneaking into my bedroom at night and planting my boyfriend's semen near—although not inside—my vagina. They are also messing up my periods by removing one or two pills from the dispenser every month. How do I foil them, and should I write my congresswoman, or is she in cahoots with them, too? She is, isn't she?" That's paranoid. You're just fretting.

Some things are worth worrying about; the rest are not. Rolling around with your boyfriend is not going to make you pregnant. I mean, in theory it could, but in practice, it won't. It's also far more likely that your very light period was a result of being on the pill (you took it properly that month, right?) than rolling around together got you pregnant. No worries there, really.

Here's what is worth worrying about: Why can't you remember to take your pills, and what are you going to do about it? If he's your fiancé, are we to assume you'll eventually marry? And once you're married, I'm guessing you'll leave behind the innocent days of "everything but" and become an "everything including" couple. So how much don't you want a baby, oh, say, nine or 10 months after you start? A whole lot? Like it would be a huge disaster if you turned up pregnant? Then either you need to consider a birth control method specifically designed with the absent-minded in mind (IUD, Depo-

Provera) or you need to start taking your pills, missy.

Love, Andrea

Peachy clean

Dear Andrea:

Is there any kind of cleaning substance that kills sperm? Because I was wondering after a guy came, could he clean himself up and have sex again?

Love, Sticky Fingers

Dear Fingers:

I was going to say "time," but of course that heals all wounds; it doesn't clean all messes. Most, but not all.

Sperms are quite fragile—amazingly so when you consider what they have to go through to get, you know, there. Just wash. There's little a bit of warm, soapy water won't fix.

Love, Andrea

What, me worry?

Dear Andrea:

My question is, does it matter when a girl is on birth control if you ejaculate in her or not? Does it add more risk? Or should I just pull out?

Love, Stymlid

Dear Sty:

What do you think those pills are for? Isn't it birth control—or, more accurately, contraception? Unless you're also worried about sexually transmit-

ted diseases, or she doesn't take all of her pills on the right days every month, you're covered. Find something else to worry about.

Love, Andrea

The fast and the curious

Dear Andrea:

I just recently had sex for the first time. I was very nervous and excited. After I finally put it in and pumped in and out a couple times, I ejaculated. I am worried that this will happen every time and I will be known for not lasting long at all. Is it normal to ejaculate that fast your first time?

Love, On Your Mark...

Dear Mark:

It's not just normal—it's standard. Men come too fast their first times. Either that, or they come too slow or never come at all. Whichever way it goes, it's wrong.

It's no big deal, none of it is. If you want to make it be a big deal, though, fret about it endlessly and start working up some righteous dread about the next time. If for some reason you want to develop a problem, that's definitely the way to go.

Love, Andrea

Andrea Nemerson writes and teaches in San Francisco. You can reach her at andrea@altsexcolumn.com.

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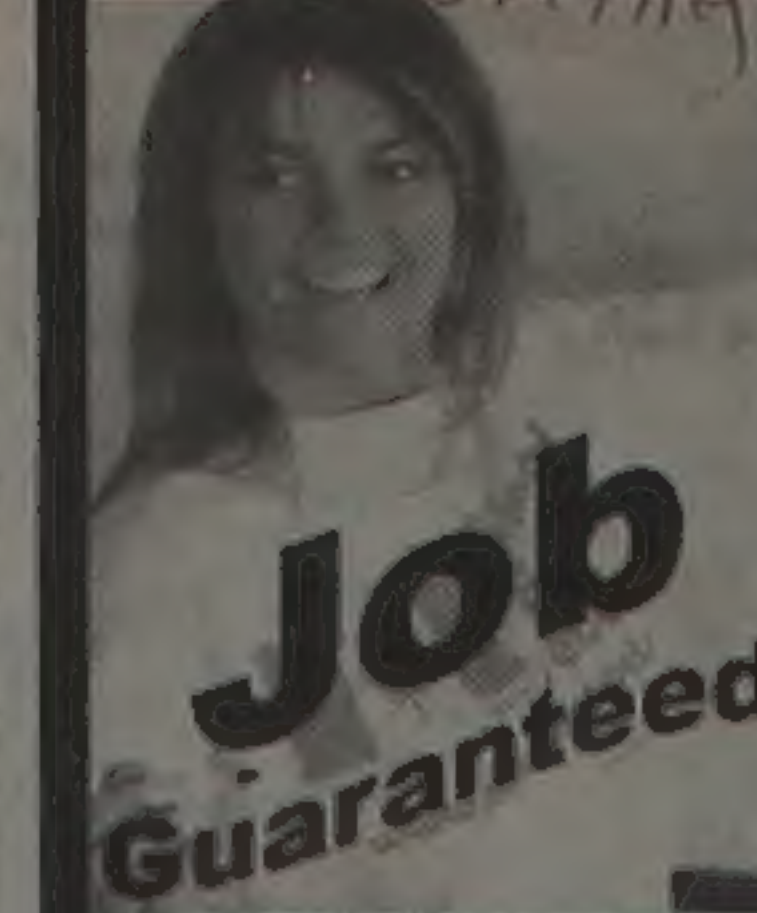
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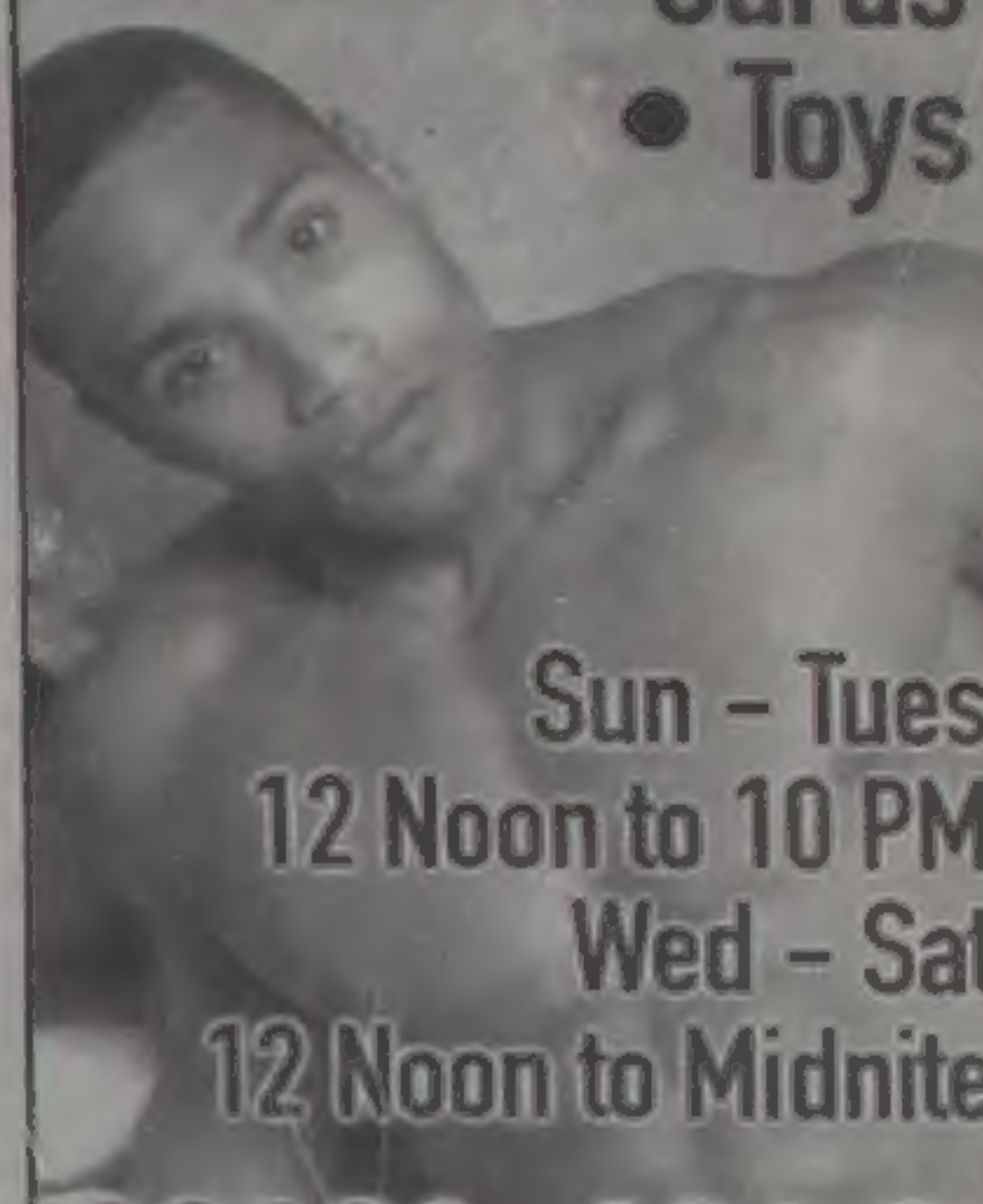
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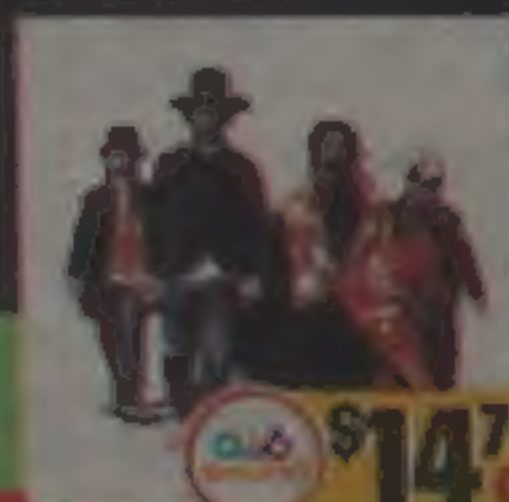
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